

METROPOLITAN PLANS SERIES OF OPERAS BY STRAUSS

'Salome', 'Elektra' and 'Der Rosenkavalier' to Be Given With Strong Casts—Nine New Singers Engaged

American Works Listed

'Amelia Goes to the Ball', 'The Man Without a Country'—Revivals Include 'Otello', 'Forza del Destino', 'Don Giovanni', 'Barber of Seville', 'Romeo and Juliet'

THE fifty-third season of opera at the Metropolitan Opera House which begins on Nov. 29, to run for sixteen weeks, according to plans made public last week by General Manager Edward Johnson, will have many things to interest the opera-goer. Nine new singers, a series of three Strauss operas, 'Salome', 'Elektra' and 'Der Rosenkavalier', revivals of Verdi's 'Otello' and 'La Forza del Destino' besides 'Don Giovanni', 'Romeo and Juliet' and 'The Barber of Seville' are announced. Gian-Carlo Menotti's one-act opera in English, 'Amelia Goes to the Ball' will be the one novelty, but Walter Damrosch's 'The Man Without a Country', given in the last spring season, will be heard. The opera to be given on the opening night is not yet announced.

The new singers include Rosa Pauly, dramatic soprano, who was heard in the Philharmonic-Symphony's performance of 'Elektra' last season; Marita Farell, Czechoslovakian lyric soprano, who sang light roles in the Mozart works at Glyndebourne last summer. She will be heard in the high lyric Wagnerian roles such as the Wood Bird and the first Rhine Maiden. Enid Szantho, Irish-Hungarian contralto from the Vienna Opera, who has also sung at Bayreuth and who created such a deep impression here last winter as Klytaemnestra in the Philharmonic-Symphony's 'Elektra', will sing leading Wagnerian and Strauss roles.

Three New Tenors

To the tenor section will be added Jan Kiepura, who has sung in various European centers and also appeared in motion pictures in this country. He will be heard in Puccini works and others. Carl Hartmann, dramatic tenor, who sang Tristan, and Sebastiano in 'Tiefand' with the German Opera Company in 1923, will be heard in Wagnerian roles. Bruno Landi, a young Italian tenor, has sung widely in Italy and during the past summer in Buenos Aires. He is scheduled for the Italian lyric roles.

Adolf Vogel, bass-baritone from the Munich opera, will sing such Wagnerian

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A Festival Foursome at Rehearsal



The Worcester Telegram and The Evening Gazette

Singers Who Took Part in the First Concert, on Monday Evening, Oct. 4. From Left to Right: George Rasely, Tenor; Susanne Fisher, Soprano; Theodore Webb, Baritone, and, at the Piano, Doris Doe, Contralto

"AIDA" TO OPEN OPERA SPAN IN CHICAGO

'Halka' a Novelty for New Season—Damrosch's 'Man Without a Country' Is Considered—New Singers Are Announced

CHICAGO, Oct. 5.—The Chicago City Opera Company, Paul Longone, general manager, will open its seven-weeks' season in the Civic Opera House on the evening of Oct. 30, with Verdi's 'Aida' sung by a cast which includes Elisabeth Rethberg in the name-part; Gertrud Wettergren as Amneris; Giovanni Martinelli as Radames, and George Czaplicki of the Warsaw Opera making his debut as Amonasro.

A novelty of the season will be Moniuszko's 'Halka' which will be in the company's repertoire for the first time. Mr. Czaplicki will be heard in one of the leading roles.

Announced for the season, besides the standard repertoire in French, German and Italian, are revivals of 'Boris Godunoff', 'La Gioconda', 'Hänsel und Gretel', 'L'Amore dei Tre Re', 'Norma', 'Romeo and Juliet' and 'Tales of Hoffman'. It is also expected that Walter Damrosch's opera, 'The Man Without a Country' which had its world premiere

at the Metropolitan in the past spring season, may be given here with the composer conducting.

The remainder of the repertoire will include:

'Carmen', 'Faust', 'La Juive', 'Lakmé', 'Manon', 'Samson and Delilah', 'The Barber of Seville', 'Cavalleria Rusticana', 'Pagliacci', 'Il Trovatore', 'La Bohème', 'Madama Butterfly', 'Otello', 'Rigoletto', 'Turandot', 'Tosca', 'Der Rosenkavalier', 'Die Walküre', 'Lohengrin', 'Tannhäuser', and 'Tristan and Isolde'.

New members of the singing personnel include a young Chicago soprano, Beverley Lane, who will make her first

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BLECH NOT TO COME

Illness Prevents German Conductor From Joining Chicago Forces

CHICAGO, Oct. 5.—Paul Longone, general manager of the Chicago City Opera Company has announced that Leo Blech, noted German conductor, who was listed among the organization's personnel for the coming season, will be unable, on account of ill health, to join the company.

WORCESTER'S FIRST PROGRAM BRINGS TWO NOVELTIES

Zoltan Kodaly's 'Te Deum' and Vaughan Williams's 'Tudor Portraits', in First American Hearings, Politely Received

Stoessel Again at Helm

Opens 78th Festival and 13th Year as Conductor—Damrosch Leads His Choral 'An Abraham Lincoln Song'—Both Welcomed with Ovations by Crowd of 3,000 Persons

By FRANCES Q. EATON

WORCESTER, MASS., Oct. 6.

BREAKING a precedent of several years, the seventy-eighth Worcester Music Festival opened last night in the Municipal Memorial Auditorium with a program of miscellaneous short choral compositions instead of a single work in oratorio form. Albert Stoessel, conducting for his thirteenth year, was in command of the festival forces—a chorus of 500, the symphony orchestra and the quartet of soloists. These included Susanne Fisher, soprano; Doris Doe, contralto; George Rasely, tenor, members of the Metropolitan Opera, and Theodore Webb, baritone. A special feature was the presence of Dr. Walter Damrosch, who conducted his own choral work, 'An Abraham Lincoln Song'. The almost capacity audience, estimated at 3,000, rose in tribute to Mr. Stoessel at the beginning of the evening, and gave like homage to Dr. Damrosch. Applause was warm and cordial throughout the program, although somewhat tentative for the two novelties, Zoltan Kodaly's 'Te Deum' and Vaughan Williams's 'Tudor Portraits', both of which were given for the first time in America.

Kodaly Work Interesting

Between these two, musical choice will probably fall on the Kodaly work, which, because of its subject matter and its firm texture and unusually dramatic treatment of the text, impresses one as an achievement of substance and worth. Radical changes in mood from the starkly contrapuntal opening to mystic and exultant middle sections and the serenity of the close, with a soprano solo lifted high above the hushed chorus, gave the work a more than passing interest.

All of the soloists sang well, although their measures were not designed for showiness, and at many points they were to be considered simply as parts of the ensemble effect.

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BOSTON SYMPHONY TO OFFER NEW WORKS

Innovations and Unfamiliar Music Mark Forecast of Fifty-seventh Year

BOSTON, Oct. 5.—The Boston Symphony will open its season with a brace of concerts on Oct. 8 and 9, under the baton of Dr. Serge Koussevitzky. This will mark the orchestra's fifty-seventh season and Dr. Koussevitzky's fourteenth consecutive year as its conductor.

Following established custom, Dr. Koussevitzky will take his usual mid-winter holiday of two weeks and a pair of guest conductors will occupy the podium. For the first week, Georges Enesco will guide the destinies of the orchestra, followed by Daniele Amfitheatrof, who will appear in Boston for the first time.

A distinct innovation which is to be undertaken this season by the orchestra will be six pairs of concerts to fall upon Monday night and the following Tuesday afternoon, with identical programs for each pair of concerts. These supplementary concerts have for years been given independently of each other, and it is obvious at once that both orchestra and conductor will be heard to greater advantage, since the problem of adequate rehearsals appears to be automatically solved.

Roussel Music Scheduled

The opening programs of the first pair of concerts in the Friday-Saturday series on Oct. 8-9 include Beethoven's 'Eroica', and the Second Symphony of Sibelius. Scores to be heard for the first time in Boston include the Second Suite from the Ballet 'Bacchus et Arienne' by Albert Roussel. Roussel's Symphony No. 3 in G Minor, dedicated to the Boston Symphony, is also slated for a repetition this year.

George Gershwin will be recognized by a performance of 'An American in Paris'. Prokofiev will be represented by his Overture on Russian Themes and his Second Violin Concerto, with Jascha Heifetz as soloist. The first hearing in America is announced of the Second Symphony of Francesco Malipiero, and there will also be Music for strings and percussion by Bartók, a Concerto for orchestra by a Soviet composer, Michael Starokadomsky, and a suite from Stravinsky's 'Card Game' Ballet.

American composers will be represented by the new Third Symphony by Edward Burlingame Hill, Aaron Copland's 'Statements', and Leo Sowerby's Concerto for organ and orchestra, in which the composer will play the organ part. A pair of choral works as yet unknown in America, 'The Origin of Fire' and 'Captive Queen' by Sibelius will be performed by the orchestra, which will be assisted by the Helsinki University Chorus, which journeys from Finland to America for the first time. The chorus will appear with the orchestra both in Boston and New York.

Boulanger to Conduct

Paul Hindemith will play his own Concerto for viola and orchestra, and other artists scheduled for appearance in the Friday-Saturday series are Walter Gieseking, Sergei Rachmaninoff, performing his own Rhapsody, unheard last season because of the indisposition of the composer; Emma Boynet, pianist, in a concerto by Mozart, and Yehudi Menuhin in the Brahms Concerto. Bostonians will also hear Menuhin in the newly released violin concerto by Schumann.

A woman will be privileged to conduct this orchestra when Nadia Boulanger,

the distinguished French teacher, will present Fauré's 'Requiem'. At one pair of the Monday-Tuesday series of concerts, Raya Garbousova, 'cellist, will be the soloist. Robert Casadesu, pianist, will also be heard in this series, together with a newcomer in the person of Orlando Barera, Italian violinist. Richard Burgin and Jean Bedetti, the orchestra's violin and 'cello soloists, will be heard in the Double Concerto of Brahms. Throughout the season Dr. Koussevitzky plans to place emphasis upon the orchestral works of Sibelius, Mozart and Beethoven.

GRACE MAY STUTSMAN

Worcester Holds Its 78th Festival

(Continued from page 3)

This 'Te Deum' has a nationalistic aspect, in that it was written by the noted Hungarian for the 250th anniversary of the rescue of Budapest from the Turks.

Malicious Portraits in Tone

Vaughan Williams's music for the lusty lyrics of a decidedly unorthodox English preacher, John Skelton of Diss, partakes of the rowdiness of the original in three of the four sections played, and forms a fitting dress for the wordy excesses of 'The Tunning of Elinor Rummung', 'Epitaph on John Jayberd of Diss' and 'Jolly Rutterkin'. A balladic interlude, 'My Pretty Bess', is almost swamped by the railleries of the other three sections. We were not permitted to hear a fifth, 'Jane Scroop', because of what the well-contrived program notes by Walter Howe declared to be "reasons entirely apart from the beauty of the music". The reasons must have been cogent, as this section has been called the most attractive of the five by English listeners. If the words of 'Jane Scroop' were as difficult to sing as those of the unattractive Elinor (who was "a tomish gib" and "sib to the devil")—in other words, a beerish cat and akin to the devil, and as thickly swaddled in choral and orchestral wrap-



Albert Stoessel, Conductor of the Worcester Festival

pings, no one need worry. They would not have been intelligible anyway.

Perhaps the most effective of these malicious portraits at first hearing was the devilish requiem for a thoroughly loathed character, one John Jayberd. Its words are a horrid mixture of monkish Latin and derisive English, and the musical setting is of a 'Night on Bald Mountain' type that carries its own jeers and jibes. The chorus sang this well. Miss Doe made the most that was possible of her difficult solo in the first section, and Mr. Webb sang 'My Pretty Bess' and a solo in 'Jolly Rutterkin' with proper effectiveness.

The concert opened with a motet, 'Wake, Arise a Voice Is Calling', by Georg Schumann, written for chorus, brass and organ on a chorale melody by Nicolai. It was rousingly sung. Dr. Damrosch's contribution followed, and was heartily appreciated by the clamorous audience, who gave the veteran conductor-composer an ovation. The dramatic investiture of Walt Whitman's poem was stirringly set forth by the chorus and Mr. Webb. Heard first under the composer's baton in a broadcast program of the Music Educators National Conference convention in

New York in April, 1936, this was a Worcester "first time".

The remaining feature of the opening program, and a favorite one with the audience, was the solo appearance of Susanne Fisher. Miss Fisher, in excellent form after her earlier efforts, sang 'Un bel di' from 'Madama Butterfly' and 'Wie nahte mir der Schlummer' from 'Der Freischütz'. The floating quality of her clear, flexible voice lent radiance to both arias. The drama and tenderness of the Puccini was especially well conveyed. For encores, Miss Fisher sang the folk song, 'Die Sonne scheint nicht mehr', arranged by Brahms (this to the chorus), and 'The Catbird' by Clokey, with Gregory Ashman at the piano. She was recalled many times.

As in the past, Mr. Stoessel had his forces well in hand at all times and merited the hearty tributes of the audience for his direction of a taxing program. Walter Howe, festival manager, presided at the organ. The five remaining concerts of the festival will be reviewed in the next issue of MUSICAL AMERICA.

NEW OPERA SEASON FOR SAN FRANCISCO

Fourteen Works to Be Given During Four Weeks with Repeat Series Added

SAN FRANCISCO, Oct. 5.—The 1937 season of the San Francisco Opera Association announced by general director Gaetano Merola in the prospectus, lists fourteen performances to be presented in three distinct groups. There will be a regular subscription series of eleven performances, a popular series of three, and a repeat series of four performances. The season opens on Oct. 15 and closes on Nov. 13.

The presentation of pre-determined extra performances in a repeat series marks an innovation for the San Francisco Opera Association. It also establishes a new high for regularly scheduled performances. Heretofore tickets for repeat operas have been sold only by single performance.

The operas on the regular series are 'Aida', 'Masked Ball', 'La Bohème', 'Madame Butterfly' and 'Norma', in Italian; 'Lakmé', 'Romeo and Juliet', in French; 'Tristan and Isolde', 'Lohengrin' and 'Fidelio', in German. 'Norma' and 'Fidelio' are additions to the repertoire. 'Rigoletto' and 'La Traviata', in Italian, and 'Faust', in French, are the popular series operas. The repeat series lists 'Aida', 'Lakmé', 'Tristan and Isolde' and 'Lohengrin'.

Principal artists engaged for the season include Vina Bovy, Gina Cigna and Rosa Tentoni, sopranos; René Maison, tenor; Julius Huehn, baritone; George Cehanovsky and Ludwig Hofmann, all of whom will make first appearances

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'Otello' Stirs Paris

Tibbett, Norena and Martinelli Win Ovations in Leading Roles

PARIS, Oct. 6.—A revival of Verdi's 'Otello' at the Paris Opera last night was a sensational success. Lawrence Tibbett, Eidé Noréna and Giovanni Martinelli, who took the leading parts in the cast, each received a remarkable ovation and there were twelve curtain calls after the second act. A second performance is announced for Oct. 21. Later on, Mr. Tibbett is to appear here in 'Rigoletto'.

THRONGS HAIL MENUHIN'S RETURN

Capacity Audiences in Bay Cities Mark Beginning of New Tour

SAN FRANCISCO, Oct. 4.—Before capacity audiences filling orchestra pit and stage, Yehudi Menuhin opened the new music season in the Bay Region and started his first concert tour since 1935. Given at the Oakland Forum, his program was evidently compiled with one eye on student auditors. It contained Spohr's Ninth Concerto, Tartini's 'Devil's Trill' Sonata, the second Bach Sonata and Wieniawski's 'Legende', besides other things.

But the first San Francisco program was one to honor the sophisticated audience which crowded the War Memorial Opera House. It was a gala occasion, the audience presenting a picture comparable to an opera night. Every number was unfamiliar. Mozart's Sonata No. 32, in F, Lalo's Concerto in F Minor, Pizzetti's Sonata in A and the original text of Paganini's 'Witches Dance' indicated the violinist's new purpose: the resurrection of neglected classical works and the introduction of

worthy contemporary scores.

The Sunday afternoon program (Oct. 3) comprised the Beethoven C Minor Sonata, Bach's C Minor Sonata, the Mendelssohn Concerto and the Rossini-Paganini 'Moses Fantasy'. This concert afforded 4,000 auditors an incomparable musical experience, one which revealed all the artistic virtues of the Yehudi Menuhin known before plus new qualities which are the result of independent study and consecrated thinking during his months of retirement.

He has come back to the concert platform a tall, straight, and very slender young man who retains the sweet, thoughtful shyness and modesty which characterized his demeanor as a boy. He is unquestionably one of the finest violinists of the day, as he has been for the last decade, irrespective of his age. In such inspired playing as that of Sunday afternoon he provides a spiritual and musical experience of exceptional beauty and lustre.

For the first time in the West, he has an accompanist worthy of him in Ferguson Webster, who played excellently, sympathetically and unobtrusively.

MARJORIE M. FISHER

MUNICH RESTAGES 'HOLLANDER' AND 'TRISTAN'



Hildegard Ranczak as Salome

By GERALDINE DE COURCY

DRESDEN, Sept. 16.

MUNICH had good reason to be pleased with itself this year if success is a question of full houses and no end of cheering. The nobility and gentry were assembled in Salzburg but there were still enough tourists to form about ninety per cent of the Munich audience, and since they were in holiday spirits and an approbative mood, they meted out their ovations impartially. Nevertheless the hard-boiled operaphile for whom Loewenbrau has lost its potency, had no trouble in detecting a few little items that did not quite measure up to par.

The orchestra, for instance. Clemens Krauss hasn't apparently been on the job long enough to make any impression on the organization beyond the incorporation into the body musical of his "chosen guard of bold believers" who follow him faithfully on his conductorial peregrinations. Karl Böhm's obligations in Dresden make his visits rare and fleeting. Hans Knappertsbusch's exodus ripped asunder more than Bavarian sentiment, and nobody else abounds sufficiently in talents or ambition to inspire the men to nobler efforts and impart keen edge and supreme lustre to a serviceable routine instrument. The basic metal is good enough and should be capable of a higher polish, but a strong hand is needed to enforce team work in other nuances than that of a double fortissimo. That seems to be about the gist of the matter.

Strauss Unable to Appear

Only two works had been restudied and restaged: the 'Fliegender Holländer' and 'Tristan'. The festival performances of the 'Holländer' were to have been conducted by Richard Strauss, but a severe attack of bronchitis prevented his collaboration at the last minute and threw the task to his devoted disciple, Krauss. With all the other things on his hands, Herr Krauss evidently gave this unexpected chore very short shrift because the orchestra showed neither balance nor virtuosity and on more than one occasion went into action without waiting for orders. Krauss is an excellent disciplinarian, so these shortcomings must be traced either to the inherent quality of the orchestra or to insufficient rehearsals of a constructive sort.

Rouchus Gliese of the Berlin State

Festival Draws Full Houses and Much Cheering from Tourist Throng—Four Operas by Wagner, One by Mozart and One by Strauss Given—Clemens Krauss, Karl Böhm and Meinhard von Zallinger Conduct—'Salome' Has Noteworthy Performance—Gertrude Ringer Sings Isolde for First Time

Opera had designed a stereotyped décor for the 'Holländer' and Rudolf Hartmann's direction was able and conscientious with the exception of certain features in the last act in which the apotheosis alone had the power and dignity that derives from unaffected simplicity. As for Vanderdecken's brig and its ghostly crew, such a gilt-edged theatre as the Prinz Regenten must surely have ways of depicting the supernatural without resorting to the electrical accessories of the Wolfsschlucht.

Ursuleac's Senta Is Stately

The Senta of Viorica Ursuleac, despite her slight penchant for stained-glass attitudes, is always a stately figure and this time possessed an emotional intensity that shot a little deeper than surface beauty of gesture and movement. That this intensity suggested feminine experience, rather than spiritual ecstasy, deflected in no way from its impressiveness. Nissen's Holländer had all its old warmth and mellifluency of tone. Torsten Ralf sang Erik.

In the 'Meistersinger' under Karl

Anton Sahn
Oskar Walleck, General Intendant of the Munich State Opera

Böhm, the orchestra was much smoother and more unified and attained greater variety of effect than one dared to expect after the 'Holländer' performance. But this "most German of all operas" invariably forms the Alpha or Omega of every perfect political day in the "capital of National Socialism" so that both men and conductor are so saturated with it that it would probably run on its own momentum, with or without conductorial guidance.

Wilhelm Rode was the Sachs, a favorite rôle that he has made peculiarly his own. Ludwig Weber's Pogner was beautifully sung, Adolf Vogel's Beckmesser was competent as Beckmessers go, and the same might be said of Margarethe Teschemacher's Eva. Of the Kothener of Josef Rühr, the least said the better. Taken as a whole, the cast had unity and was capable of sustaining a satisfying beauty under a bandmaster with an ear for the subtleties of fine

singing who forbears to commit his artists to the consuming flames of a seething orchestra in which the brass is given to unexpected pyrotechnical displays of its own. And Böhm has a very decided preference for singing over "tasteful yelling."

Torsten Ralf's Walther possesses the assets of youthfulness and a liquid flow of voice that has not yet become thickened by striving for the heroic and



Viorica Ursuleac and Torsten Ralf in 'The Flying Dutchman'

Melchior's future legacy. This Dresden tenor may not be a breath-taking Apollo, but one can easily imagine him walking off with the gold medal on the Meistersingerwiese. And for this bit of realism, we all give humble and hearty thanks.

Hildegard Ranczak's Salome

'Salome' under Herr Krauss was alone worth a bagful of preliminary disappointments, if only for the wonderful performance of Hildegard Ranczak in the title rôle. Other singers might strike a more sensuous note as far as histrionics go, but there are few who can so superbly unroll the mounting forces of passion by the voice alone and do it with such consistently beautiful singing as this admirable artist. There is certainly no contemporary Salome who can approach her achievements. She reminded one a little of Rosa Pauly in her Kroll Opera days, but the voice is more beautiful and she is a more highly trained singer than Pauly.

Julius Pölzer, Munich's hard-worked tenor, gave an eloquent version of a lean and erotically hungry Herod. Not much voice is required for this, and the dry and toneless quality of Pölzer's tenor suits the part to perfection. This and his fine acting presented a picture of senile passion that by mere force of contrast illuminated the pulsating vigor of Ranczak's Salome with the cold power of a steel reflector.

'Don Giovanni' in the Residenz



Julius Pölzer as Herod

Theatre has long been one of Munich's choices objets d'art and neither moth nor rust have yet corrupted its charm and glamour. In the exquisite sets of Emil Preetorius, in Walleck's masterly stage direction, and in the scintillating and sensitive performance of Meinhard von Vallinger (who also replaced Maestros Strauss) it truly represents "infinite riches in a little room." Now that the German opera houses are going in for ensemble guest performances, Munich could never do better than limit her exports to this work, granting of course the availability of an intimate setting like the Residenz Theatre.

One disappointment, relatively speaking, was the Oktavio of Julius Patzak. Something must have happened to this artist, for his tones this year showed a hard, nasal quality whose increased volume could never compensate for the loss of softness and vocal purity that one made his Mozart singing so delectable and so distinguished.

On the regular Monday *répêché*, the corps de ballet also stepped out in a choreographic version of 'Don Giovanni', danced to themes by Gluck, on the terrace of Nymphenburg Castle. This setting was charming but the production was (and perhaps aspired to be) nothing more than a pleasant divertimento for a summer evening.

An Efficient "Scratch" Performance

'Tannhäuser' proved to be one of the most efficient "scratch" performances that can be heard in Germany. Barring the Wolfram of Alexander Sved, it had little or no warrant for inclusion on a festival program. The whole production is in crying need of restudy and restaging, and since the administrative heads seem to have been aware of the fact, the situation is doubly incomprehensible.

The stage business was uneven and slovenly and the orchestra was so lumbering and leaden-footed that in certain portions it threatened to give one final bray and settle down on its haunches out of sheer lethargy. Margarethe Teschemacher's Elizabeth might have been a lovely figure if she had half a chance to spread her wings and soar into the blue, and Sved was in such prime voice that there was no telling the

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PARIS WELCOMES A GERMAN MUSICAL INVASION

Visiting Forces Are Impressive in Opera and Concert—First Performance of 'Ariadne' Puzzles French — La Cantoria Sings in Sainte Chappelle

By EDMUND PENDLETON

PARIS, Sept. 30.

A GERMAN invasion of Paris sweeping aside all Parisian dictates of concert etiquette opened September's musical activities following a comparatively quiet August. The Frenchmen-about-town, whose social duties rarely begin before October, donned white ties and tailcoats to attend the German cinema, paid hard prices for dinner at the German Pavilion, witnessed the performances of the Berlin and Munich ballets, and religiously listened to Beethoven and Wagner, the effigies and music of whom were appropriated for National-Socialism by Walther Funk, vice-president of the Reichskulturkammer. German tourists, who have been conspicuously absent from Paris for several years, made a re-appearance along the Champs-Élysées in closely-knit, closely directed groups.

To bring Bayreuth to Paris was the aim of the organizers of the "German Artistic Week". Through their prodigious efforts, and with the spirit of collaboration and proud sense of responsibility exhibited by a veritable army of singers, musicians and technicians of the Berlin State Opera, the objective was very nearly achieved. Questions of acoustics, scenic paraphernalia and audiences' reactions forcibly made a difference, and yet Wagner's legacy was quite perceptible.

Lieder Concert Opens Series

A gala concert of German Lieder opened the musical onslaught upon a vast cosmopolitan audience in the Salle Pleyel on Sept. 5. The concert served as an illustration of the spiritual direction given German artists by the Reichskulturkammer. According to its vice-president, "the artist has a political responsibility due to the fact that spiritual life in its ensemble has its roots in the state, which is the unanimous, profound expression of the people's soul. . . . He approaches art to the people, and the people to art."

The concert was impressive, moving, and warmly appreciated. Schubert, Schumann and Hugo Wolf (who, however, had never had the good fortune to be told by the Reichskulturkammer what to compose) were well represented. With exquisite delicacy and taste Heinrich Schlusnus interpreted many classical pages as well as two songs by Richard Strauss. The Cologne Male Chorus, Dr. Eugen Papst con-

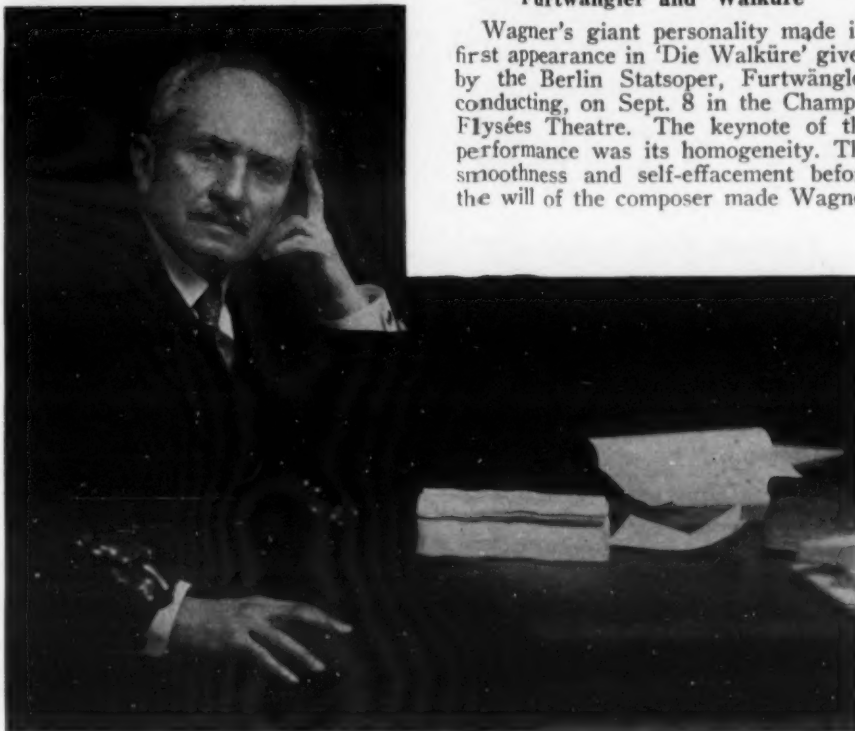
ducting, won plaudits for its poetical singing of Lieder and folk songs. Stirring performances of Handel's 'Alleluia' from 'The Messiah', Brahms's 'Nenies' and Bruckner's 'Te Deum' ended the concert.

A performance of Strauss's 'Rosenkavalier', which was marked by extraordinary lightness and assurance both on the stage and in the pit, was

tor's deep understanding, his exigent demands upon his men, and his evident sincerity are some of the reasons why the performance resembled a veritable evocation of Beethoven. The mass, energy and fervor of the chorus, and the perfect equilibrium of the solo quartet (Erna Berger, Nella Hochreiter, Walter Ludwig and Rudolf Watzke) aided in bringing the concert to an impressive close.

Furtwängler and 'Walküre'

Wagner's giant personality made its first appearance in 'Die Walküre' given by the Berlin Staatsoper, Furtwängler conducting, on Sept. 8 in the Champs-Élysées Theatre. The keynote of the performance was its homogeneity. The smoothness and self-effacement before the will of the composer made Wagner



Jules Meunier, Director of the Boy-Choir, La Cantoria

Patit

given the following day in the Champs-Élysées Theatre. Viorica Ursuleac, a splendid Marechal; Hildegard Rautzack, a small but alert Octave; Maria Cebotari, a Sophie pleasant to both eye and ear; Fritz Krenn, a truculent baron; Walter Grossmann, Gerhard Witting, and Else Tegethoff—all played with admirable fantasy and team-work. Clemens Krauss displayed unusual mastery directing the busy phalanx of singers and players.

An Evocation of Beethoven

Tense emotion accompanied the performance of Beethoven's Ninth Symphony by the Berlin Philharmonic with the Bruno Kittel Chorus under Wilhelm Furtwängler's aristocratic baton. The occasion took on official solemnity due to the presence of President Albert Lebrun and the playing of the 'Marseillaise' and the two German national anthems, 'Deutschland Über Alles' and 'Horst Wessel Lied'. The conduc-

seem present. What matter if there was not one outstanding voice? So much the better, as there was nothing to detract from the musical message. Franz Völker as Sigmund produced exceptionally fine pianissimo phrasing; Joseph von Manowarda was a rough but powerful Hunding; Rudolf Bockelmann was dramatically and vocally convincing as Wotan. Maria Müller as Sieglinde, Frida Leider as Brünnhilde and Margaret Klose as Fricka played their roles naturally and well.

Elmendorff Conducts 'Tristan'

Karl Elmendorff, well-known to and liked by the Parisian public, directed the two performances of 'Tristan' included in the German Artistic Week. Martha Fuchs in the role of Isolde was favored by a pure rich voice, equal throughout its entire range. Karl Hartmann was an adequate Tristan, and Margaret Klose proved herself a Brangäne of a superior order.

Richard Strauss's 'Ariadne auf Naxos', given for the first time in Paris, was something of an enigma to the audience. It was politely received, as the offerings of visiting guests should be, but the heterogeneous elements of the story and the frequent banalities of the score were puzzling to those who know Strauss through his 'Salome' and his tone-poems. Erna Berger carried off the role of Zerbinetta with honors; Viorica Ursuleac, as Ariadne, displayed good drama without exaggeration; Kate Heidersbach in the travesty role of the young composer was romantically graceful in spite of certain vocal handicaps. Willy Domgraf-Fassbänder was a lively Arlequin. Others included Walter

Grossmann as the conductor, Ruth Berglund, Hilde Scheppan and Irmgard Armgard.

Old Music Revived at Sainte Chappelle

While last month's midday suns were playing upon the violets and reds of the celebrated windows of Sainte Chappelle illuminating darkened corners under the historic Gothic arches, and while clouds of incense mounted across the soft chromatic light, pure juvenile voices of the boy-choir, La Cantoria, were sounding the same music that was heard in this same setting more than 400 years ago. Through the arduous pains of Jules Meunier, the director, ancient masses and motets composed by former Sainte Chappelle musicians and their contemporaries were reborn in their primitive state—with the viole d'amour, harpsichord, flute-à-bec, organ and voices of children. Flocks of native Parisians and tourists including several score Americans crowded the little chapel to hear these bi-monthly auditions which began in July and will continue through October.

La Cantoria is an organization somewhat on the same order as the famous Saint Thomas singers at Leipzig, and similarly has its roots in the middle ages. It is now an "internat" supported largely by private donations and the modest fees paid by the pupils' parents. Boys are admitted at the age of eight, and receive a complete schooling as well as a thorough musical training until they are fifteen years old.

It was the purpose of the Cantoria's director to revive the past musical glories of Sainte Chappelle with these auditions. Following a processional identical to those Louis IX might have witnessed seven centuries ago, first to be presented was an a cappella Mass 'Regnum Mundi' by Pierre Certon, *Magister puerorum*, and musical director at Sainte Chappelle from 1532 to 1558. Works by Loeillet, Lalouette, François Couperin and Antheaume interrupted the Mass at suitable intervals. Among the principal works resurrected were the Mass 'L'Homme Armé' written in four and five parts by Jean de Okeghem (1430-1495); a four-part Mass 'A l'Ombre d'un Buyssonnet' by Elzéar Genet (1475-1532); a Mass 'Audi Filia' by Claude Goudimel (1505-1572); and several anonymous works.

JUNIOR LEAGUE OFFERS SERIES OF LECTURES

Olin Downes to Give Informal Talks Assisted by Four Soloists and Ensemble

Beginning in late October the music committee of the Junior League of New York will present a series of four informal talks by Olin Downes, music critic of the New York Times, assisted by Harold Bauer, George Barrère and the Little Symphony; Gertrud Wettergren, and Albert Spalding. The talks will be given in the ballroom of the Junior League Clubhouse on Oct. 27, Nov. 17, Dec. 1 and 15.

The subject of the first will be 'Humor and Characterization in Music', of the second, 'The Symphony and its Fore-runners'; the third, 'Folksongs of Northern Lands', and the 'Classic and Romantic Composers of Violin Music' at the final lecture-recital. John Barbirolli, Lucrezia Bori, Lauritz Melchior, Lilv Pons, Leon Barzin and Olga Samaroff will be honorary patrons of the series.

J. J. RICHARDSON RESIGNS FROM MANAGERIAL POST

Louise Root to Serve as Acting Manager of Portland Symphony—Norwegian Singers Meet

PORTLAND, ORE., Oct. 5.—James J. Richardson, who was appointed manager of the Portland Symphony last spring, has resigned, owing to his increasing duties as manager of the Multnomah Amateur Athletic Club and its stadium. Louise Root, who has been connected with the business administration of the orchestra for several years, will serve as acting manager, and Mr. Richardson will continue to manage the Stadium Philharmonic concerts,

the second series of which was presented the past summer.

The Pacific Coast Norwegian Singers' Association met here in its thirtieth annual festival from Sept. 2 to 6. George S. Johnson and Ernest Harold conducted thirteen male choral societies in a notable concert at the Benson Polytechnic auditorium, on Sept. 4. The choruses, mostly a cappella, were sung in Norwegian and Greig's compositions predominated. August Werner, accompanied by Gertrude Werner, won applause for his groups of solos and for his distinctive work as soloist in some of the choral numbers. Helmer Huseth led the orchestra.

Concerning Ditties for Symphonies



Sigmund Spaeth

By JOHN TASKER HOWARD

IF you have ever taught music appreciation to children (or to grown-ups, for that matter), you know how difficult it is to get your pupils to remember the themes of symphonies. No doubt you have tried the methods that are generally used, and have found that all of them are imperfect in one way or another.

One of the methods is to let the music tell a story, but it often happens that the composer has failed to attach any story to his music. This means that you have to supply one of your own, and it is not pleasant to think of so many dead composers thrashing about in their graves. It is said, on good authority, that the man who tends Beethoven's grave has to re-build the mound every time a teacher describes the moonlight that flooded the master's garret studio when he played the 'Moonlight' Sonata to a fair young pupil.

Another method is to consider all music descriptive. Fast pieces depict storms; slow ones, sunsets and twilight. This system also has its drawbacks; it is highly disconcerting, for example, to find that one pupil thinks that the 'Ride of the Valkyries' represents a thunder-storm, while another calls it a merry afternoon at an amusement park.

Dawn of a "New Day"

For these reasons, it is something of a relief to learn that a new day is at hand, and that Sigmund Spaeth, a learned man whose volumes run all the way from 'Milton's Knowledge of Music' to 'The Facts of Life in Popular Song', has come to our rescue by providing a text-book which suggests a much better method. He calls his new volume 'Great Symphonies: How to Recognize and Remember Them'. When you understand the system, you will see that it is fool-proof; no man who has read this book will ever forget the principal and subsidiary themes of the great masters, even though he may wish to Heaven that he could.

For many years Dr. Spaeth has been traveling about the country asserting that symphonies really do have tunes. Now he has come to the conclusion that these tunes would be more easily recognized and remembered if we had words to remember them by. So he de-

John Tasker Howard Applies Sigmund Spaeth's Procedure And Reverses It for Shakespeare

(Editor's Note: Mr. Howard's opinions, like Mr. Spaeth's, are his own. In this article he speaks for himself and his views are not necessarily those of MUSICAL AMERICA.)

votes an entire book to providing us with pleasant little verses to attach to the tunes of the masters.

He is disarmingly frank in admitting that some music-lovers may not like the idea. "Some of these people", he writes, "may object to certain things in this book, or possibly to its whole basic idea, and if they came right out and expressed their opinions honestly, it might not be a bad thing." My first inclination on reading that invitation was to come right out and say that the whole business was a lot of boloney, but as I re-read the rhymes and saw how easy it all was, I decided that there might be something to the scheme, and that it might be applied to other arts as well as to music.

Remembering the Symphonies

Who, for example, will ever forget the Scherzo of Beethoven's Second Symphony once he has sung:

One (oh, oh, oh) two (no, no, no)
One two three, Can't you see?
Rub-a-dum, Here we come!

How simple it will be to remember Haydn's 'Oxford' Symphony if we only chant these words:

Haydn has told in a symphony
All of the joy that lies in work,
fine and free.

And how much easier to understand the 'Surprise' Symphony if we picture the ladies of London (whom it was intended to surprise) singing:

Papa Haydn wrote this tune,
And a chord is coming soon,
It will be a big surprise,
Open sleepy eyes! Bang!

Extending It to Shakespeare

It certainly seems unfair of the music appreciationists to keep this idea all to themselves. Why would such a method not be useful for remembering paintings? We might imagine the figures in group pictures saying something snappy to each other, or to the visitors at the art gallery. The guide-books could contain a key to the paintings, showing little bubbles with words coming out of the figures' mouths, in the manner of cartoons. Would you forget the Mona Lisa if you thought she said: "Come up and see me some time"?

I have always found it difficult to remember quotations, particularly from Shakespeare. I am forever getting mixed and saying: "The quality of daggers is not strained", or, perhaps: "Take, oh, take, that damned spot away!" If I could only have little tunes to sing with the quotations, remembering them would be a perfect cinch.

Perhaps some of the popular songs, those we all know, would help. With a little adaptation, and the addition of an extra word here and there, Hamlet's

soliloquy could be sung to the last four lines of 'Ah! Sweet Mystery of Life':

Ah! 'tis love and love alone the
world is seeking,
[Ah] To be or not to be, that is
the question:

The second line is more difficult. A little change in accent makes it possible, however:

Ah! 'tis love and love alone I've
waited for;
Whether 'tis nobler in the mind to
suffer.

Now it's clear sailing to the end:
And my heart preserves the answer
to its calling

[All] The slings and arrows of
outrageous fortune,
For it is love that rules for ever-
more.

Or to take arms against a sea of
troubles.

If you object to the two syllables of "troubles", maybe your English professor will let you change the word to "woe".

But that is not all, by any means. I have adapted a lot of quotations; not enough, perhaps, for a book as big as Dr. Spaeth's, but plenty to fix you so that you will not forget Shakespeare in a hurry.

The next time you go to a performance of 'Macbeth', try to imagine Lady Macbeth singing:

Is this a dagger which
I'm in a dancing mood
I see before me
A gay romancing mood
The handle toward my hand?
Whenever I'm with you.

Or Mark Antony, in *Julius Caesar*, addressing the citizens of Rome:

Friends, Romans, coun-
Good night my love
try men lend me your ears;
The tired old moon is descending;
I come to bur-
Good night my love
y Caesar and not to praise him.
My moment with you now is ending.

Making the Verses Appropriate

Wherever possible, Dr. Spaeth has tried to make his verses appropriate. He does not forget that Beethoven, on finishing his Fifth Symphony, exclaimed: "Thus Fate knocks at the door". Hence Dr. Spaeth's verses at this point are all about Fate being conquered. In the first movement we sing: "I am your Fate, come let me in". In the last movement we celebrate victory by thumbing our noses and shouting: "Ha! We told you so! Aha! We told you so!" Even Fate, the hard-boiled old meanie, must feel pretty small when he hears that.

For one of Haydn's 'London' Symphonies (Dr. Spaeth calls it *the* London Symphony, but we will let that pass) the author creates London atmosphere with verses about London. He found that one of the themes can be adapted



John Tasker Howard

to 'London Bridge is Falling Down', but he forgets to mention the fogs and he does not speak of Mrs. Simpson once.

We, too, can be appropriate in adapting tunes to literature, particularly to historical documents. Americans really should know the Constitution by heart, now that it is being talked about so much, and we are nearly ready to celebrate its hundred and fiftieth birthday with one of Sol Bloom's celebrations. As yet, I have not had time to fit the preamble and all the articles and amendments to music, but I am sure that the Eighteenth Amendment could somehow be sung to 'How Dry I Am'; and what could be more appropriate for the Twenty-first Amendment than:

The eighteenth article
Hail! Hail! the gang's all here
O- o- of a- mend-ment
What the Heck do we care?
To the Con- sti- tu- tion
What the Heck do we care?
Of the U- ni- ted States
Hail! Hail! the gang's all here
I- i- is here-by re- pealed
What the Heck do we care now?

S. P. A. M. to Examine Chamber Music Manuscripts

The Society for the Publication of American Music, A. Walter Kramer, president, will again examine chamber music manuscripts with a view to publication. Compositions must be by American citizens or by composers who have applied for citizenship. They should be sent, up to Oct. 15, 1937, to the society's secretary, Marion Bauer, 40 West 77th Street, New York, N. Y. Manuscripts must not bear the composer's name, but should be marked with a pseudonym. The composer's real name and address should be enclosed in a sealed envelope with the pseudonym marked on the outside.

Tibbett Decorated by Swedish King

STOCKHOLM, Oct. 5. — After Lawrence Tibbett had sung Scarpia in 'Tosca' at the Royal Opera recently, King Gustaf V, who was present, called the American baritone to his box and presented him with his personal medal, rarely bestowed on a foreign singer. Mr. Tibbett made his opera debut here in 'Rigoletto' on Sept. 24. Both performances were sold out, and the singer was hailed with cheers and storms of applause.

VENICE HOLDS ITS BIENNIAL MUSIC FESTIVAL

New and Old Compositions Impress Hearers — Casella Replaces Lualdi—Composers Conducting Own Orchestral Works Bring Climax

By DR. PAUL STEFAN

VENICE, Sept. 20.

THE directors of the Biennale, the great international exhibition of contemporary art in Venice, have also been arranging international music festivals regularly in the Fall since 1932; these are held in those years in which the doors of the exhibition pavilion are closed. The program of the first of these festivals was planned by Adriano Lualdi. Later the Venetian Fall festivities approached the cycle of music festivals of the Ständiger Rat der Komponisten (Permanent Committee of Composers), the organization begun by Richard Strauss, and which was conceived of as antipodal to the Internationale Gesellschaft für neue Musik (International Society for New Music). Since that time, to be sure, the programs of the two groups have become rather similar, at least their differences seem to be bridged over to a certain extent. But in Venice Alfredo Casella appeared on the scene this year as program consultant, since Lualdi, now director of the Conservatory in Naples, is too far away. And so the music festival drew closer to the guiding spirits of the International Society, of which Casella has always been a zealous promoter in Italy.

Italian artistic enterprises always remain aloof from pettiness, considerations of a non-musical nature, ideologies of decadence. The Festival in Venice was conceived of in this sense. It lasted from Sept. 6 to 12. Its stage was the intimate Teatro Goldoni (on the site of many triumphs of this great writer of comedies) and the best performers, particularly the excellent Venetian Orchestra under the conductors Previtali and Rossi, had been placed at the service of the Festival, which was held under the patronage of the Italian crown-princess, a true and genuine friend of music, who appeared in person on the last two evenings.

Old Venetian Music Impresses

There were six concerts, one of which, the next to last, was devoted to old Venetian music: works of the two Gabrieli, among them the choral strophes to Sophocles's 'King Oedipus', as they were performed at the dedication of the famous 'Teatro Olimpico' in Vicenza built by Palladio (arrangement and instrumentation by Fernando Liuzzi). The power, with which a kindred spirit of its age, still close to the Renaissance, herein sets the tragedy of a Greek poet to music, made a deep impression. These choruses and others, especially two by Monteverdi, were performed by the choral society of Trieste under Antonio Illersberg. As an instrumental number, a violin concerto in C by Vivaldi found an attentive and approving audience; its movements (from two different concertos) were combined and arranged by Alfredo Casella.

Of the contemporary compositions of the first evening, the new music for



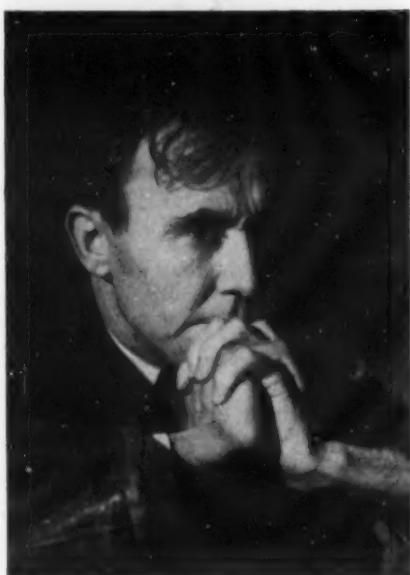
Jean Françaix



Lodovico Rocca



Luigi Dallapiccola



Roy Harris

strings, celesta, and persucceion instruments by Bartok, created no little sensation. The Suite to the film 'Lieutenant Kijé' by Prokofieff and the Orchestral Suite 'Songs of Lombard Workers', by Gavazzeni also aroused special interest. Françaix played his more than pleasing piano concerto.

America Represented by Roy Harris

The second evening brought three Italian compositions, among them three songs full of atmosphere by Mario Labroca, for mezzo-soprano and piano, and a sort of fantastic ballad 'Biribu', by Rocca, the composer of 'Dybuk'. With great interest one followed an interpretation of Szymanowski's Third Piano Sonata by Horszowski, who, in memory of the late Polish composer, also played two of his mazurkas. Roy Harris represented America with a piano trio (Coolidge-Prize).

The third evening brought the much-played Divertissement for chamber orchestra by L. E. Larsson and the older 'Fantasia Baetica' for piano by De Falla, performed by the excellent Italian pianist, Pietro Scarpini. The peak of the Festival was reached with the three 'Laudi' for soprano (Ginevra Vivante) and chamber orchestra by Luigi Dallapiccola, music of a marked individuality

which treats the old texts in a thoroughly new manner. A harp concerto by Castelnuovo-Tedesco revealed the excellence of the soloist, Clelia Aldrovandi Gatti. The orchestral Serenade by G. Salviucci brought back sorrowful memories of the composer, who had died a few days before at an early age.

Schönberg and the Italians

At another evening concert, in the midst of an Italian program (of which we should like to mention in particular the Two Inventions for piano and small orchestra by Gorini) Schönberg's Suite, opus 29, was brilliantly performed (for the first time without a conductor!) by a Viennese chamber ensemble. The work, composed in 1927, played seven times since and not performed again for seven years, marks an extreme point, so to speak, in the curve of production of the composer. It will probably never be appropriate for an Italian audience.

Almost all the Italian compositions heard at the Festival,—we speak collectively,—keep within the borders of tonality, even if sometimes pretty close to these borders, and endeavor to recapture traditional forms guided by the Romance ideal of sound. Not always is strong initiative to be expected in such a procedure, but there is always evidence of a high culture and of the great tradition of a country which was once exclusively the land of music.

This great enterprise was to reach its climax at the end. This last evening was an orchestral concert and the composers were to conduct in person. Mark-evitch began the program with his ballet suite 'L'Envoi d'Icar', a work which traverses the heights and depths, which actually bears the marks of flight. We heard a rousing Second Piano Concerto by Rieti (with Marcelle Meyer as soloist), and Darius Milhaud delighted everyone with his merrily southern 'Suite Provençale', which sparkles with the light of the Mediterranean.

Two Settings of the 'De Profundis'

In remarkable contrast to this were two consecutive settings of the 'De Profundis', born, it would seem, out of the same deeply affecting and disillusioning experience: one, a magnificent work in its simplicity, composed by Malipiero for woman's voice with viola and piano;

the other, by Pizzetti, for an unusually delicate sounding a cappella choir. Lastly, under the direction of a mythical figure of contemporary music, the new ballet music 'Jeu de cartes', in concert form, by Stravinsky was given. It is intended for the stage, is flowing, witty, very clever music solely for musicians, and has a sensational effect, which was further enhanced by the bewitchment of the composer.

But Venice had all its Autumn things of beauty to offer, the Tintoretto Exhibition, the exhibition of the Venetian Settecento, the city itself a museum, but living, nevertheless, in the present and not only, as it still seemed to a Platen, "in the realm of dreams".

CURTIS QUARTET TO MAKE SECOND EUROPEAN TOUR

Ensemble Sails for Concerts in Britain and on Continent—To Return on Dec. 13

For the second year, the Curtis String Quartet will make a tour of Europe, sailing on Oct. 20 aboard the Queen Mary. The ensemble, comprising Jascha Brodsky, Charles Jaffe, Max Aronoff and Orlando Cole, will give concerts in Glasgow, London, Brussels, Liège, Amsterdam, The Hague, Amersfoort, Prague, Stockholm, Copenhagen, Zurich, Geneva, Rome and other centers. These appearances are arranged by Wilfrid Van Wyck.

Returning to this country on Dec. 13, they will begin their American tour on Jan. 17, under Paul Stoess's management. A series in private homes in Philadelphia, two concerts in both Columbus and Cleveland and their return for the eighth time to the Harvard Music Association in Boston are highlights of this tour. They will give a Town Hall recital in New York on March 15.

Leon Carson Marries Miss Kerrigan

NUTLEY, N. J., Oct. 1.—Leon Allan Carson, teacher of singing, was married here today to Miss Vera Josephine Kerrigan.

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Dear Musical America:

Reading my Sunday New York Times—some 218 pages in its twelve or fourteen sections—with my usual breathless interest, I find myself skipping the war in China and whatever it is that is devastating Spain, for the sake of the excitement to be discovered on the Times music page.

Not that anybody is being called names. But the doughty Downes seems to have got himself in for a flood of letters and probably is shaking hands with himself over a real journalistic achievement. I, for one, assume that he knew precisely what would happen when, in his Sunday article of Sept. 19, he commended the selection of Saturday evenings, nine to ten-thirty, as just the right time for the broadcasts of the new NBC Symphony to be conducted by Arturo Toscanini, Artur Rodzinski, and Pierre Monteux. Since then, various and sundry correspondents have written post-haste to take issue with him about NBC's choice.

As you know, Toscanini had been promised that the hour chosen would in no way conflict with the activities of the New York Philharmonic-Symphony, and that promise has been kept. No one seems to feel that there is any serious clash with the Philharmonic's Student Series on Saturday nights.

Complicated schedules, unforeseen revisions, unbreakable contracts, and the welter of musical activity in New York and the rest of the country have made any sort of decision no easy matter. Downes submitted in his article that the broadcasting company's final choice was the best to be found and that this was "not only fair play to other American orchestras, but . . . calculated to increase the number of Mr. Toscanini's listeners and further extend the influence his concerts are to have upon the future of symphonic broadcasting. . . ."

Those who wrote to Downes found objections in plenty. Arthur Gaines, who manages the St. Louis Symphony, and Theo. F. Gannon, functioning similarly for the Cincinnati Symphony, both pointed out that through custom, Saturday night has been established by various orchestras as a regular evening for subscription concerts. Thus, the time decided on for the broadcasts, while it does not clash with New York concerts, does bring on a conflict in other cities where there are symphony orchestras.

My hat goes off to the St. Louis man-

ager for the way in which he stated his case when he said that "regular symphony subscribers, prompted by loyalty to their local orchestra and natural preference for a visible performance" will, in his judgment, attend their home concerts "and thus be denied the artistic ministrations of the incomparable Toscanini". Moreover, as he sees it, the Toscanini concerts will hardly fulfill their purpose "if most of the cultivated and discriminating devotees of symphonic music cannot hear them, owing to the difficulty of being in two places at one time."

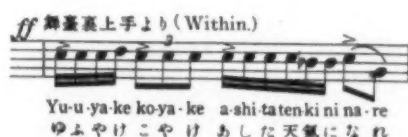
Of course, as Mr. Gaines also notes, there is the further possibility that the more occasional symphony patrons may stay away from the home concerts to listen to the broadcasts. Serious inroads on attendance and revenue of all concerts given on Saturday nights may result, he says—a "phase of the situation to be viewed with grave concern by symphony sponsors."

Concurring heartily in Mr. Gaines's letter, the Cincinnati manager refers to the chosen Saturday night "as the worst radio night in the week". He contributes the thought that "a few canceled commercials" would go a long way toward indicating the sincerity of the broadcasters in behalf of good music".

Another correspondent puts the case in a more general category: "Saturday night is the 'big night' for theatres, movies, night clubs, and all forms of public entertainment. . . . this is true of rural as well as urban centres. Moreover the week-end is the only time when there is really a surfeit of good music on the air".

I take it that everyone, including the Times music editor and his correspondents, realizes the impossibility of finding an hour suitable or acceptable to every listener and every interest concerned. Though I'm no authority on radio operation, I assume that the schedule of a corporation like NBC has to be rigidly arranged in advance. But I note that Downes says, "the final decision on the Toscanini orchestral schedule probably has not yet been reached".

That would seem to leave the way open for some altogether new adjustment—or, if not that, many more letters to the Times music editor!



Now I wish I could sing, or at least whistle, Japanese!

Though prima donnas of my acquaintance have written novels, poems, memoirs, books on singing, confessions and their opinion of certain critics, I don't seem to remember one, either American or European, who has written the music of an opera.

Yet that is precisely what must be credited to the Japanese nightingale, Toshiko Sekiya, whose 'Onatsu Kyoran', in the form of a neat vocal score printed in Tokio, has come to me for inspection. It contains a gracious inscription from Miss Sekiya: "For my Dear Musical America".

Not only did she compose the music, but she created the title role of Onatsu at the premiere in Tokio and has since appeared in her own creation at Osaka. With a slight slip of orthography she is described as a "ilic coloratura soprano". Also indicative of her versatility, I note on the title page: "Scenary and Choreography by Miss Toshiko Sekiya's idea".

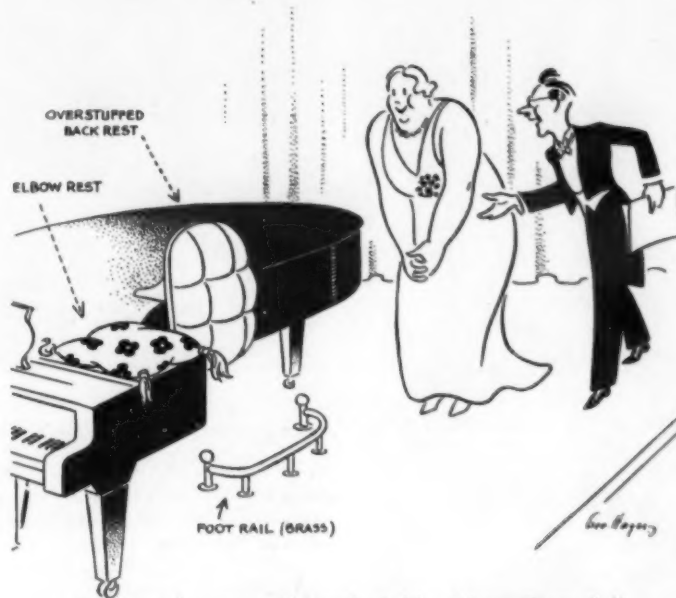
I found the score interesting the moment I looked at it, though I had to depend on an English translation of Ryuko Kawaji's text, since I do not read Japanese. The title, 'Onatsu Kyoran' means 'Onatsu's Mad Scene'. The prelude introduces a sound of 'scare-sparrows'. Lovers of Oriental imagery will find it

The editors of that canny publication submitted the book not to one reviewer, but to five, so as to have expert opinion on each of the several sections, dealing, in turn, with the different arts. Thus what Mr. Van Loon had to say about painting and sculpture was dealt with on an entirely different basis than what

SCHERZANDO SKETCHES

By George Hager

No. 31



"Just make yourself comfortable, Mme. Tremolo"

plentiful. "Look!", sings Onatsu, "the moon burns mad-hot red on that hill, on yonder mountain head". Later, when she has a vision of Seijuro, her absent lover, she sings:

'Overcome by the timely toothache
I fell into a doze on the green mat. . .'

The vision vanishes and Onatsu is left to meditate "Could it have been a dream of such sad fate?" Continuing, she observes:

"He's gone after the 'lion-dance' dancers
Who danced mad-hot and went away!"

Onatsu then hears that Seijuro is to be killed, though for what crime is not made known. The stage directions say: "A horsewoman and village boys make fan of Onatsu". The children sing: "Isn't that Seijuro passing over there? The hat looks just his. That sedge hat white!"

Echoes poor Onatsu:
"That hat looks just like his,
That sedge-hat, sedge hat white!"

It is the end. Again I quote the stage directions: "She comes to the middle of the stage singing plaintively and dementedly. On this heart-lending scene the curtain slowly falls". I should like very much to hear Miss Sekiya's grand opera in the theatre, either in the original or in Professor Ushiyama's eloquent and, in some of its details, quite remarkable translation. I am sure it must be very affecting.

Among acquaintances I have been trying to avoid, sometimes necessitating crossing the street when the lights are against me, are those I know will pop a question as to what I think of Hendrik Willem Van Loon's "The Arts". Either I am going to have to read it or else I must memorize more different sentences from the reviews than I have been able to do, so far. However, the Saturday Review of Literature has given me "a line", so to speak, and perhaps I can hold my own.

he had to say about archeology, and the man who criticized what he had to say about music was not the man who commented upon the section devoted to architecture. The results are quite different from the much more generalized reviewing in the book columns. The experts find slips and no little confusion in passages that the generalized reviewers passed blithely over. Arthur Mendel confesses that it is difficult to say anything pleasant about the music section. He agrees that the man who knows almost nothing about music will know more after he has read 'The Arts', but adds that quite a few of the things he will "know" will be wrong! Specifically, Mr. Mendel objects to Mr. Van Loon's way of describing counterpoint and harmony, the one as something in which the voices sang independently of one another, "always keeping the correct interval", the other as "a fuller and freer method, but not so pure as that which had gone before".

I note similar reservations in the reviews of the other specialists and am not surprised. To write accurately about all the arts is a large order. Still, much depends upon the point of view. If only the editors had assigned the music man to review the section on architecture, the painting expert to do that on archeology, the architectural savant to deal with painting, and the archeology pundit to consider music, the chances are that Mr. Van Loon's book would have been lauded to the skies in the Saturday Review as elsewhere. Maybe, when all is said and done, those editors were meanies of the worst order. What they did, in assigning subjects the way they did, was anything but cricket, commiserates your

Mephisto

OVATIONS END SALZBURG'S FINEST FESTIVAL

Harmony Restored with Final Performance of 'Magic Flute,' After Rift Between Toscanini and Furtwängler — Season Draws 50,000 Foreigners

By DR. PAUL STEFAN

SALZBURG, Oct. 1.

THIS year's Festival came to an end on Tuesday, Aug. 30. The performances down to the last day were completely sold out, and if all the participating artists had not had other engagements for September, which had been arranged long since, if the orchestra and chorus of the Festival had not been needed in Vienna by Sept. 1, the performances could well have been extended a week longer: the great drawing power would have remained the same. Statistics show that Salzburg was visited by more than 50,000 foreigners in the Festival weeks—so many have never come before. All the repetitions of the Festival operas were on the high level of the first performances and in the choral concerts, too, there was not the slightest indication of waning enthusiasm.

Of these concerts Mr. Toscanini conducted two more, one for the N. B. C., at which, however, a visible audience as well of course filled the hall. Mr. Toscanini donated his fee towards the reconstruction of the Festspielhaus and the other proceeds were turned over to the pension fund of the Philharmonic orchestra. This N. B. C. concert on the afternoon of Aug. 24 provided the following program: Rossini, Overture to 'Italiana in Algeri' ('Italian in Algiers'); Beethoven, 'Pastoral' Symphony; Richard Strauss, 'Death and Transfiguration'. A particular triumph was the Beethoven symphony. The indescribable success of the whole affected the maestro most strongly; one has seldom seen him in such good humor.

Revealing Performance of Brahms

The second Toscanini concert took place on Sunday afternoon, the twentieth, and was devoted entirely to Brahms. The program: first movement of the Serenade, Opus 11, the Haydn Variations, the 'Liebeslieder' Waltzes and the First Symphony. This was to a certain extent the road to the symphony which Brahms traveled, with one stop-over, the Waltzes. Here, too, a musical miracle came to pass for all of us who were privileged to listen. Particularly after the six-eighth variation in quick time the delight was so great that in the middle of the piece spontaneous applause broke forth. Once again Brahms sounded as if transformed. The audience marvelled throughout the entire program, and even the maestro was enraptured. The 'Liebeslieder', sung by a picked chamber-chorus of the Vienna State Opera, turned out particularly beautifully; at the piano were Erich Leinsdorf and Walter Stiasny.

In between there were two beautiful religious concerts. Once the Strassburg Cathedral Choir under its excellent conductor, Abbé Hoch, sang choruses by old French and Flemish masters, ending with Mozart. The Choir, incidentally, did not come for the sake of this concert alone—it had also made a present to Salzburg of a memorial tablet to its Alsatian countryman, George Muffat, which was unveiled with ceremony; Gabriel Puaux, French ambassador in Vienna, delivering a noteworthy address



Wide World
Felix Weingartner and His Wife, Carmen Studer, Who Is Also a Conductor, at Salzburg, with the Picturesque Castle in the Background

on this occasion. The other concert took place in the Cathedral. Joseph Messner, the conductor of the Cathedral, led the annual performance of Mozart's 'Requiem'. It was a beautiful and worthy performance by Messner's Cathedral choir; the solo-quartet was headed by Eidé Noréna, who sang very beautifully with her bell-like soprano voice.

Concert of English Music

A concert by the English String Orchestra, which Boyd Neel had assembled, enraptured under his baton those who appreciate perfect ensemble playing. The program, starting with Purcell, covered a wide range of English music of the present day, from Delius through Elgar and Bax to Boughton and Britten. The evening provided an especial attraction in the participation of the excellent oboe virtuoso, Leon Goossens.

The Salzburg Mozart Orchestra also, which in the winter undertakes exten-

sive concert tours, and which, incidentally, appears in native Salzburg costume (it is going to America this season) gave a Mozart concert under the direction of Bernhard Paumgartner. Unusual also was the choral program of the Salzburg ensemble, Trapp: the family of a former Austrian naval officer, now living in Salzburg, has formed a chorus which is able to supply all four voices. Thus old madrigals and Alpine folksongs were sung charmingly.

With pleasure do we recall many a social affair of the concluding Festival period. The Dutch and the Belgian "Friends of Salzburg" each gave a reception and tea, at which the élite among the artists and the Festival guests gathered. The London Salzburg Club also gave an evening in honor of Mr. Neel and his orchestra, at which Rose Walter (of London) sang very beautifully. Many guests paid their respects to Lotte Lehmann, who occupied a villa near Salzburg. There one met

in particular Lawrence Tibbett, who was delighted with the Festival and whose winning personality made new friends.

An Interpretative Contrast

Wilhelm Furtwängler, active for the first time in Salzburg, conducted Beethoven's Ninth Symphony, a trifle nervous and overdone, as many noticed, but always, of course, in possession of his great art; only that his interpretation contrasted strongly with that of Toscanini. Furtwängler's success was pronounced—but it led to a clash between Toscanini and himself. Toscanini, who thinks very highly of Furtwängler artistically, cannot reconcile himself to the fact that Furtwängler conducts all the representative programs of present-day Germany and declared point-blank that, this being so, Furtwängler would do better to stay in Germany and to confine himself in summer to Bayreuth. The Festival management, however, had invited Furtwängler partly because it hoped thereby to be certain that Germany would not make any difficulties for the singers from German theatres who were to take part in the Festival. It will not be easy for the Festival management next year to persuade Toscanini to change his point of view. On the other hand, Furtwängler does not want to give up his activity in Salzburg—he has let it be known that he would like also to conduct an opera, and he is just the man to have his wishes backed by the political pressure of the German Government.

The last evening of the Festival, however, passed in complete harmony with a performance of the 'Magic Flute' under Toscanini. Amid almost endless ovations this last presentation came to an end. Then the asbestos curtain fell and within an hour work on the reconstruction of the stage began. Strenuous effort will be made to have this finished by July 1, 1938, in spite of all difficulties. On the new stage all the works of the present repertoire, of course, will have to be restaged.

Events at the Munich Festival

(Continued from page 35)

incendiary effect he might have produced if he had not been shackled to earth by a sluggish, listless orchestra. This Hungarian baritone is having to overcome the obstacles of a new language and new style, but in this, his first German rôle, he has gained immensely in freedom since he was first heard in it in Berlin.

Julius Pölzer's Tannhäuser is of course a magnificent vision for the eye, undoubtedly the most gorgeous of its species. But just why this singer insists on trying to sing instead of transferring his uncommon histrionic talents to the legitimate stage or the screen where his ability and his *beaux yeux* would bring him both wealth and fame, is another of life's little ironies. Dramatically, he is always intensively in his part, and an unusual fund of intelligence is exemplified in numerous little strokes of fine dramatic art, but neither the one nor the other can make him satisfying or sympathetic to those who love the concord of sweet sounds.

Munich to Have New Opera House

It is understood that 'Tristan' came out in new sets designed by Benno von

Arendt, a master of extravaganza mountings who is a sort of national overseer of theatrical décor. From the accounts of those who saw the scenery in the flesh, not even the "far and flowerless fields of ice" could produce such celestial phenomena as enshrouded the lovers in the second act. The Isolde was sung for the first time by Gertrude Rünger, who was generously praised for her fine conception of the rôle and her successful transformation into a dramatic soprano.

No official information is yet available regarding the construction of Munich's mammoth new opera house which is to replace the National Theatre. The latter has been overhauled up to the hilt, but it can never be anything more than the old-fashioned, musty and picturesque spot it has always been. Meanwhile, Herr Krauss is marking time by re-organizing the ensemble to which he has recently added the following singers: Luise Willer, Peter Anders, Gertrude Rünger, Viorica Ursuleac, Torsten Ralf, Hans Holler, Alexander Sved, Adele Kern, Erna Schlüter, Josef Knapp and Friedl Gehr. Several standard repertoire works will be restaged this season, but no premières have been announced.

Among the American musicians in Munich were Ernest Dewald, baritone; Henri Deering, pianist, and Earl Mitchell, who had just completed a concert tour in Switzerland with the Swiss contralto Hélène Borel.

Tauber to Tour in America

Richard Tauber, European tenor, whose work in Lehar operettas and continental musical films has made him a known figure, is arriving in America this month for a transcontinental concert tour and four broadcast appearances on the new General Motors program. Mr. Tauber's New York recitals will be given in Town Hall on Oct. 26 and 30. He will also sing in Los Angeles, at the special request of the film colony, on Nov. 30, at the Los Angeles Auditorium.

Dr. Paul Pisk Heads Theory Department at Redlands University

REDLANDS, CAL., Oct. 5.—Dr. Paul Pisk, well known Viennese composer, author and pianist, who has been in this country for several months, recently assumed his new duties as head of the theory department of the University of Redlands.

MANY NEW SINGERS FOR THE METROPOLITAN



Grabon-Atelier

Rosa Pauly, Soprano



International

Marita Farell, Soprano



Jackson

Enid Szantho, Contralto



Jan Kiepura, Tenor

(Continued from page 3)
roles as Alberich and Beckmesser. Carlo Tagliabue, baritone, who comes from La Scala, will sing in Puccini and Verdi works.

An important addition is Nicola Moscona, a young Greek bass, who, after several seasons in Athens, was sent by the Greek government to Italy for further study.

Two assistant conductors are included, Erich Leinsdorf, formerly associated with the Vienna opera, and Otello Ceroni, who was formerly with the Metropolitan, returns.

Besides these artists, it is probable that several young singers who appeared in the spring season will become members of the winter personnel, but this is not yet definitely decided.

"We are anxious," said Mr. Johnson, "to create a popularity for the operas of Richard Strauss which we hope will eventually equal that of Wagner's works. That is why we are giving the three operas in close succession, almost as a cycle, the first time this has been done here."

As a matter of fact, although all three Strauss works have been sung at the Metropolitan, no two of them have been in the repertoire in any one season. 'Der Rosenkavalier' will have Lotte Lehmann as the Marschallin, Kerstin Thorborg as Octavian and Emanuel List as Baron

Ochs. Marjorie Lawrence will sing Salome and possibly Rosa Pauly will be heard in the role. The remainder of the cast is not yet decided upon. Mme. Pauly and Karin Branzell will sing in 'Elektra' with Friedrich Schorr, probably, as the Orestes.

'Otello' which has not been sung at the house since 1913, will have new scenery designed by Donald Oenschlagger. Giovanni Martinelli and Lawrence

The publishing house of Ricordi in Milan, Mr. Johnson stated, is so interested in the young American composer



International

Nicola Moscona, Bass

that it has given him the choice of librettos for his next work, and taken an option on it.



International

Bruno Landi, Tenor

Tibbett will appear as Otello and Iago, in which roles both have been heard recently in both London and Paris. The Desdemona has not yet been decided upon. Ettore Panizza will conduct.

Gina Cigna will sing Leonora in the revival of 'La Forza del Destino,' and Mr. Tagliabue will be heard as Don Carlo. Ezio Pinza will sing the title-role in 'Don Giovanni' with others not yet designated, but Mr. Johnson said that he had two full casts for the remaining roles.

The revival of 'Romeo and Juliet' will have Bidu Sayao and Richard Crooks in the name-parts, with John Brownlee as Mercutio. Lily Pons will be the Rosina of the 'Barber of Seville' revival with Bruno Landi, probably, as Lindoro, though the latter was not announced for the role.

Mr. Johnson spoke with enthusiasm of the Menotti opera, produced here last season by the Curtis School of Music, of which the composer is a graduate.



International

Carl Hartmann, Tenor



International

Carlo Tagliabue, Baritone



International

Adolf Vogel, Bass-Baritone

Owing to his late return to America, Mr. Johnson said that a number of contracts with artists heard last year have not been concluded but that most of the important ones will again be heard. Among newcomers of last season already engaged besides those heretofore mentioned, are Vina Bovy, Karl Laufkoetter, Maurice de Abravanel and Herbert Graf.

The only statement made in regard to the general repertoire was that there would be a greater number of performances of Puccini operas this season. Whether there will be a spring season in 1938, has not yet been decided.

Frederick Yeiser to Be "Musical America's" Cincinnati Correspondent

Frederick Yeiser, music critic for the Cincinnati Enquirer, has been appointed correspondent for MUSICAL AMERICA in Cincinnati, succeeding Richard Leighton. Mr. Leighton is the son of the late Dr. George A. Leighton, who was Mr. Yeiser's predecessor on the Enquirer and who also filled the MUSICAL AMERICA post until his death in December, 1935.

Mr. Yeiser was closely associated with Dr. Leighton in another field, having studied with him at the Cincinnati Conservatory of Music. He also studied in Vienna under Egon Wellesz. Mr. Yeiser is a member of the American Society of Musicology and received his B. A. degree from Princeton.

'PROM' CONCERTS PROVIDE FARE IN LONDON

Brightened Interior and New Ventilating System Enhance Queen's Hall Atmosphere—Sir Henry Wood Conducts—Sibelius Concerto a Feature

By BASIL MAINE

LONDON, Sept. 25.

IN London the Promenade concerts in Queen's Hall make the news. The forty-third season opened on Aug. 7 with Sir Henry Wood again conducting and the British Broadcasting Corporation again in control. The orchestra was the B.B.C. Symphony, with Paul Beard as concertmaster.

The faithful first-night audience was pleasantly surprised when they entered the hall. Instead of the old, drab color scheme they found a brighter interior and new seating (though this did not benefit the promenaders) and, most welcome of all, new ventilation. Queen's Hall had formerly ranked with Covent Garden for bad ventilation; now the controllers of the former have given a hint which the new management of the latter, we must hope, will quickly take, if only to save the face of the present writer who is moved to confess that he has never been able to sit through a performance of 'The Ring' at Covent Garden without falling asleep at least three times, not through boredom, not through disregard of duty, but through want of reasonably fresh air.

Wide Range of Music Is Aim

At the beginning of the Prom season Sir Henry Wood, in an interview, made clear once again that superfine performances at these concerts were out of the question, and by that he clearly meant to convey that superfine criticism was equally out of place. His aim was to provide for a large body of music-lovers, good straightforward performances of a wide range of music embracing the established repertory, contemporary English and foreign music and an occasional first performance. The length of the programs and the fact that there were daily concerts and daily rehearsals prevented them from aiming at anything approaching virtuosity.

I was interested to see Sir Henry's defense of the length of the concerts, for I have always thought them too long, even bearing in mind the purpose of the season and the fact that many people come and go and sit out during programs which they do not wish to hear in their entirety. I have been an advocate of shorter concerts ever since a visit to America and my experience of concerts there. American concert promoters are more alive to human needs and to the axiom (or platitude) that any music which is played after the audience has reached saturation point is sheer waste. But there it is. Sir Henry doesn't agree and the Proms go merrily on.

Impressions of the Season

We have had some good things since the opening night. The following impressions are set down as they come to mind: the orchestra at the peak of its powers in Elgar's 'Enigma' Variations on Aug. 10, a beautifully precise performance by Helen Perkin as soloist in Prokofiev's Third Piano Concerto on Aug. 24, an illuminating all-Sibelius concert on Aug. 26, Albert Sammon's memorable playing in Delius's Violin Concerto, a most sensitive and deeply moving performance, on Aug. 28, and William Primrose's masterly playing as soloist in Walton's Viola Concerto, a work which attracts the more with every performance.

This brings us to the beginning of September and to the postscript to this article. I would like to make a point which may not be altogether without interest to readers of an American journal. It concerns the continued shyness of our chief concert-giving societies where British music is concerned, and I make the observation here in order to show that the more the Englishman changes the more he remains essentially the same person.

The Proms are not exactly neglectful of British music, but for my part, I looked for a better show in this Corona-

tion year. And I believe there would have been a better show, were the British Broadcasting Corporation not so shy of being thought too British. We have critics of the same nature. One would have thought that, during this year at least, they would have dropped the blushing mask of reticence. One expected them to give the little men, our composers, a big hand. But no. If one dared to ask a conductor for more of our own music, some are ready to take this to mean that he should tie a Union Jack to his baton.

STOCK CONCLUDES GRANT PARK SERIES

Gigantic Orchestra Gives Gala Program—Plans Made for 1938 Concerts

CHICAGO, Oct. 1.—The third season of free open-air concerts in Grant Park came to its end on Sunday evening, Sept. 12, with a gala concert at which Frederick Stock conducted an orchestra of 300 players chosen from the personnel of the Chicago Symphony, the Woman's Symphony, the Chicago Philharmonic and the Civic Opera orchestras. The program comprised Tchaikovsky's Fifth Symphony and a miscellaneous group chosen from the music of Handel, Wagner, Smetana, Godard and Johann Strauss.

Despite a cold wind blowing in from the lake the lake-front audience area was crowded by some fifty thousand persons who sat huddled in coats and wraps throughout the program. Considering the fact that there had been only one rehearsal, the giant orchestra became a marvel of co-ordination under Mr. Stock's inspiring leadership and, again despite the cold that must have numbed many fingers, played remarkably well.

The 1937 programs which began on July 1, have been sponsored by the Chicago Park district and the Chicago Federation of Musicians and have brought to the lake-front band shell the city's leading orchestras and bands, a variety of conductors, and a profusion of out-of-the-ordinary soloists. Among these latter were Jascha Heifetz, Tito Schipa, Lily Pons, Alec Templeton, Marion Claire, and such radio and movie luminaries as Dave Rubinoff and Bobby Breen. Andre Kostelanetz was guest conductor on one occasion.

At the final concert addresses were made by Mayor Edward J. Kelly and James C. Petrillo, president of the Chicago Federation of Musicians, both of whom assured the audience that, encouraged by the unprecedented success of the 1937 series of free concerts which have been attended by a total of more than 3,000,000 persons, preliminary plans are already in the making for "a star-studded program" for next summer's series of concerts.

BRULL OPERA GIVEN

'The Golden Cross' Offered at Steel Pier in Atlantic City

ATLANTIC CITY, Oct. 5.—'The Golden Cross', a comic opera by Ignatz Brüll, Austrian composer, who was a close friend of Johannes Brahms, was presented by the Steel Pier Opera Company on Sept. 9 and 10.

The principals were Tilly Barmach,

soprano, as Christina; Edward Rhein, Colas Pariset; Marie Budde, Teresa; James Montgomery, Gontran de l'Ancre, and Arthur Kent, Bombardon. 'The Golden Cross' was the second and most successful of the stage works of Brüll and was first produced in Vienna in 1875 when the composer was twenty-nine. This was the final performance of the summer season by the Steel Pier Opera Company which gives all of the works in its repertoire in English.

SCHÖNBERG 'PELLEAS' IN SAN FRANCISCO

Composer Conducts Federal Symphony in Early Work Which Is Well Received

SAN FRANCISCO, Oct. 5.—Arnold Schönberg's appearance with the Bay Region Federal Symphony at Veterans Auditorium on Sept. 7 brought an S.R. O. audience and an ovation to the composer-conductor. His 'Pelleas and Melisande' proved more intelligible at first hearing than do his more recent works. The audience was surprised to find the work surging with easily recognizable melodies. The work seemed to be very well liked and generally accepted by those present.

On the same program George MacNabb, pianist appeared. He chose the Liszt E Flat Concerto. Alois Reiser led the concerto and the 'Husitzka' Overture by Dvorak. Much credit is due him for the performance of the Schönberg as it was Dr. Reiser who conducted all of the preliminary rehearsals. Mr. Schönberg did not meet the orchestra until the day of the concert.

Kenneth Spencer, Negro bass, and Val Ritschey, pianist-composer, gave an excellent program for the benefit of the Negro Episcopal church in the California Club on the first of the month.

Erich Weiler led a Federal Music Project Sinfonietta and Giulio Silva the FMP Chorus at the Alcazar Theater for one of the recent Monday night programs.

A Season of Promise

Announcements of coming events promise a rich and full season starting with Yehudi Menuhin's concert on Sept. 30. Two other former San Francisco "prodigies" will return professionally this season, Ruth Slenczynski and Grisha Goluboff, the former in a recital and the latter as symphony soloist.

Tilly Losch will dance with the San Francisco Symphony next season, and a Shakespearean actor will be a symphony star on a special Shakespearean program, according to plans just announced by the Musical Association. The season will open in December and last through eighteen weeks.

Angna Enters and Galli-Curci are two of the less frequent visitors who return this year for appearances under Peter Conley's management. The Vienna Choir Boys make their seventh annual visit under this same management. These events are in addition to Mr. Conley's three regular subscription series previously announced.

MARJORY M. FISHER

Bloch Piano Sonata Performed

CRAWFORD NOTCH, N. H., Oct. 5.—Ernest Bloch's piano sonata was played by Reginald Boardman at the Crawford House's Ensemble concert on Sept. 22. This was reputed to be its first performance in America. The movements include an energetic maestoso, a pastoral and an alla machia.

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tals of Europe attract enormous audiences.

Germani was chosen from all the organists of Europe to play the commemorative recital on the anniversary of the death of Bossi, and was asked by Casella to introduce his "Concerto Romano." At the personal request of Mussolini he played at the wedding of Edda Mussolini to Count Ciano.

Germani was one of the first great artists to interest himself in the new Hammond Organ. Like Stokowski, Toscanini, Rachmaninoff and others, he perceived

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the immense new vistas which the Hammond opened for music of the future. But he saw in it an even more important opportunity for himself—a chance to express fully his musical ideas for the first time, a chance to achieve musical effects which no previous instrument had afforded.

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SARATOGA SPRINGS, Sept. 20.

THE first Saratoga Spa Festival closed on Sept. 18 with the eighth concert in a series conducted by F. Charles Adler, held in the Spa Theatre. Sponsored by the State of New York through the Saratoga Springs Authority, the festival extended over a fortnight and drew interested audiences which increased in size with succeeding concerts. Participating were twenty-four members of the string sections of the New York Philharmonic-Symphony, with John Corigliano as concertmaster, and several soloists.

Chief interest, aside from that automatically generated by a new musical venture, centered in the number of novelties by American and European composers, many of them specially composed for the festival at Mr. Adler's behest. There were also several specially arranged works. Space for-

bids detailed analysis, but for the sake of the record, these novelties are here-with chronicled.

World premieres of new works by Americans were: Movement for Strings by Charles Naginski; 'Unfoldment' by John Warren Erb; Divertimento by Ernő Balogh; Phantasy by Harriet Payne; 'Mountain Dew' by Lamar Stringfield; Piano Concerto by Anis Fuleihan; Suite by Otto Luening; a song, 'Elegy', by Glenn Bacon; 'Mystery' by Arthur Farwell; Movement for String Orchestra by Harrison Kerr; Suite on American Folk tunes by Charles Wakefield Cadman; songs, 'Chanson de Bilitis' by Anis Fuleihan and 'And already the minutes' by Charles Kingsford.

Special arrangements included: Deems Taylor's arrangement of a suite from his music for 'Lucrece'; an orchestration of 'rococo' music by Austrians to make a suite, by Felix Günther; 'Shubertiana', an arrangement of little known Schubert works, marches, a newly discovered fragment from the 'Rosamunde' music, and waltzes, combined into a suite by Dr. Günther; Edgar Stillman-Kelley's orchestration of his Theme and Variations; Louis Edgar Johns's arrangement of his song, 'Lilacs'; Horace Johnson's orchestra-



Zoltan Kurthy

The Orchestra for the Saratoga Festival, Members of the String Sections of the New York Philharmonic-Symphony, with F. Charles Adler, the Festival Conductor

tion of his 'Joyance', and Samuel Barber's arrangement of his 'Dover Beach'.

For the first time in America, the following European works were given: Finnish Folk Dances, arranged by Ferenc Farkas; Orlando Gibbons's Fantasia No. 2 and Pavan and Galliard; William Byrd's Pavan and Galliard; Joseph Haydn's song, 'Amors Pfeil'; Vitali's Capriccio and Zachow's Phantasy.

Among the soloists were Mr. Corigliano, who played Nardini's Concerto in E Minor, the accompaniment orchestrated by Mr. Adler; Clarence Adler and Adeleine Powers, who were heard in Bach's C Minor Concerto for two pianos; Anis Fuleihan, soloist in his own piano concerto and in Gian-Carlo Menotti's Pastorale; Ethel King Comstock, soprano, in songs by Bacon, Johns, Haydn and Erich Wolff; Werner Josten, who presided at the piano for his Concerto Sacro, the two parts of which were played for the first time together; and Edwina Eustis, who sang songs by Purcell, Legrenzi, Fuleihan, Kingsford, d'Astorga, S. Arnold, Wolf and Handel.

Other compositions of interest were Geza Frid's Divertimento; Vaughan Williams's 'Charter House' Suite; a rarely played Phantasy in F Minor by Mozart, orchestrated by Edwin Fischer; Two Sketches by Ernest MacMillan; a Manfredini Sinfonia, a 'Banchetto' by Johann H. Schein; Holst's 'St. Paul' Suite; the Miaskowsky Sinfonietta, Op. 32, No. 2, which was a decided favorite with the audience and Mr. Adler's arrangement of the Adagio from Bruckner's Quintet, another piece well liked by listeners.

Such standbys as Mozart's 'Eine Kleine Nachtmusik,' repeated from the first concert, Brahms's 'Liebeslieder' Waltzes, the Grieg 'Holberg' Suite, Hugo Wolf's 'Italian' Serenade, and the Bach 'Brandenburg' Concerto No. 3 gave familiar substance to the catholic programs, which were unusually well arranged and cleverly balanced and contrasted.

Of the new works, the most attention was focussed, perhaps, on the subtleties of the Fuleihan Concerto, the bright simplicity of the Luening Suite, the pastel coloration of the Farwell piece, the bitter atonalities of Kerr's work

and the cheery rhythms of Cadman's tunes. Many of the composers were present to hear the performances of their works.

The orchestra played with distinction under Mr. Adler, who displayed unmistakable authority and a feeling for the differentiation in styles necessary in such varied programs. Portions of some of the concerts were broadcast over an NBC network.

F. H. D.

MONTREAL ORCHESTRA PLANS CONCERT SERIES

Ten Programs to Be Given Under Douglas Clarke, Including Four for Children

MONTREAL, Oct. 5.—The Montreal Orchestra, Douglas Clarke, conductor, will give a series of ten concerts at His Majesty's Theatre on alternate Sunday afternoons, beginning on Nov. 7, when the first soloist will be Kathleen Long, English pianist.

Among the artists to be heard in the course of the series will be Felix Salmond, 'cellist; William Primrose, violist; Beal Hober, soprano; Percy Grainger, pianist and composer; Charles Naegle, Storm Bull and Beveridge Webster, pianists; Stephan Hero, violinist, and Cecil Leeson, saxophonist. Besides the regular series, four concerts for young people will be given.

The concerts will be held on Nov. 7 and 21, Dec. 5 and 19, Jan. 16 and 30, Feb. 13 and 27, and March 13 and 27. This is Mr. Clarke's eighth season as conductor.

FLORENCE FESTIVAL

Pirandello Play Given in Unfinished Form—Music Withdrawn

Referring to the letter in MUSICAL AMERICA about the Florence May Festival of this year, Dr. Rudolf Cahn-Speyer calls attention to the fact that Pirandello's play, 'Mountain Giants', was given in its unfinished form, and that incidental music by Mario Castelnuovo-Tedesco, scheduled to be performed with the play, was withdrawn.

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NEW FRIENDS TO PLAY RARELY-HEARD WORKS

Unfamiliar Compositions of Mozart, Schubert and Schumann Are on Season's Programs

Rarely heard and well known works by Mozart, Schubert and Schumann will be presented by the New friends of Music in its second series of Lied and chamber music concerts to be given in the Town Hall during the coming season.

The coming series, consisting of two cycles of eight concerts each, devoted entirely to the works of these composers, begins on Nov. 7 and extends through March 20. In addition to a number of the well-known works important but neglected works to be offered include: piano pieces for four hands by Schubert, to be played by Artur Schnabel and Karl Ulrich Schnabel; the Schumann Piano Quartet to be played at the opening concert by the Kolisch Quartet and Hortense Monath, the first assisting artist of the season; two each of the great song cycles by Schubert and Schumann, to be sung by Enid Szanthe, Friedrich Schorr and Helga Weeke, a new Danish artist, brought to America for the first time for this series; works for piano and wind instruments by Mozart to be played by Rudolf Serkin, the string quintets of Mozart and others.

Other artists who will appear are the Budapest, Gordon, Hart House, Musical Art, Pro Arte and Stradivarius String Quartets and the Pasquier Trio, Simeon Bellison, Emanuel Feuermann, Ria Ginster, Benjamin Kohon, René Le Roy, Mischa Levitzki, Benno Rabinoff, Leonard Shure, Elisabeth Schumann, Joseph Schuster and Efrem Zimbalist.

Birmingham Opera Association Gives 'Carmen' SEASON INCREASED IN SAN FRANCISCO



Left to Right, Edward Molitore, the Don José; Mostyn Thomas, Escamillo, and Coe Glade, Carmen, at an Impromptu Rehearsal with Fritz Mahler, Conductor

BIRMINGHAM, ALA., Oct. 5.—The Birmingham Civic Opera Association gave an open-air performance of 'Carmen' in the stadium at Legion Field on the evening of Sept. 21. The work was conducted by Fritz Mahler and the principals were Coe Glade in the title role, Edward Molitore as Don José, Mostyn Thomas, Escamillo; Kathleen Martin-

son, Micaela; Martha Light and Rebecca Bazemore as Frasquita and Mercedes, respectively. Mary Fabian, general director, and Mrs. J. W. Luke, impresario, were responsible for the presentation of the work here. Ballets by students from local schools added much to the color of the production. Sets were designed by George Bridges.

Symphony to Give Twelve Pairs of Concerts—Monteux Will Continue as Conductor

SAN FRANCISCO, Oct. 5. — The twenty-sixth season of the San Francisco Symphony has been extended to twelve pairs of concerts under Musical Association auspices, the period of activity starting Dec. 10 and concluding on April 23, when Franck's 'Beatitudes' will be performed with the aid of the Municipal Chorus.

Except for the opening brace of concerts guest soloists will appear on every program. They are as follows: Ruth Slenczynski, on Dec. 17 and 18; Jascha Heifetz, on Jan. 7 and 8; Rose Bampton on Jan. 21 and 22; Yvonne Astruc, on Feb. 4 and 5; Josef Hofmann, on Feb. 11 and 12; Grisha Goluboff, on Feb. 25 and 26; Tilly Losch, on March 11 and 12; Mischa Elman, on March 25 and 26; a Shakespearean program, with an actor as yet unnamed, on April 1 and 2, and Artur Schnabel, on April 8 and 9.

The Art Commission will offer an additional series of popular-priced symphonic concerts with noted soloists. Pierre Monteux continues as conductor, with Willem Van den Burg as associate. Peter Conley is business manager. Mrs. Leonora Wood Armsby is president and artistic advisor.

MARTORY M. FISHER

Richard Strauss's 'Der Rosenkavalier' recently had its first performance in Belgrade, scoring a great success.



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Capsule Classics, Taken by Air

IT is scarcely to be expected that music can escape the capsule method of administering the classics, prevalent in all the arts today. As scientists have succeeded in concentrating food within pills, novels have been condensed into digests and the plays of Shakespeare have been lopped off on a procustean bed so as to cramp them within hourly broadcasts, all in an effort to reach that considerable public that has neither the time nor the inclination for art works in their entirety or their integrity. Some recent examples of capsule culture where music is concerned, have been more than a little disturbing to those who believe in the integrity of a work of art.

Certain composers of the last century would appear to be paying a penalty for having been too melodious in the works which they cast in the form of symphonies or overtures. Grandiose symphonic snatches are being utilized as "theme songs" of various hours, with "fade-outs" choking off their utterance almost as soon as it begins to be musically intelligent. Tone poems or other works which have a programmatic basis partaking of the nature of a narrative may be curtailed and spliced so as to present a few high-lights, with the playing time of a work of fifteen or twenty minutes reduced to about five. There have been instances of this sort in which distinguished commentators have talked through part of a performance, while the listener jumped from crag to crag and "essence to essence", trying to fathom the cuts in the scores.

Such performances, of course, are not for the elect. They are for the radio multitudes who do not know the "classics". Can they ever know them, if they are to be presented in this manner? If radio is to continue to justify itself as a medium, whether for a few or for the millions it must recognize that there are principles involved that protect a composer and his work. What can

be done to Tchaikovsky or Schubert can as logically be done to Brahms, Beethoven, Mozart and Wagner. Why not, surgeons, a condensed version of the Third 'Leonore' with one trumpet call (since anything more is mere repetition), or a performance of the 'Forest Murmurs' limited to a solitary peep of the forest bird?

The Passing of Henry Hadley and the Waning of the New England School

JUST as the real beginnings of American literature sprouted in New England, so also to that sturdy little section of the United States must go the credit of producing the first genuinely American school of musical composition—perhaps the only American "school" worthy of the name. And now, with the passing of Henry Kimball Hadley (on Sept. 6, last), that school virtually is ended. Edward MacDowell, who, although a New Yorker by birth, lived for many years in Boston and whose fame spread from that city, died in 1908. Horatio Parker died in 1919; Henry F. Gilbert, in 1928; George W. Chadwick, whose personal pupil Hadley was, in 1931; and Arthur Foote, the oldest of the group and the one who enjoyed the longest span of life, in 1937.

Frederick Converse, Edward Burlingame Hill; Daniel Gregory Mason, David Stanley Smith, and Edgar Stillman Kelley, though only the first three were born in New England, carry forward something of the tradition, though their development has swept some of them rather far afield. Charles Ives and younger men of New England birth have turned to other idioms.

Reflective as the entire New England school was of the teaching of John Knowles Paine, the group was influenced more or less strongly by European thought and style of expression, by no means all of it derived through Paine. Yet each of the leaders showed distinguishable marks of individuality in his work, and the group as a whole indisputably represented a phase of artistic development without which music in America would not have attained to its present status.

Early in his career Hadley showed himself possessed of exceptional gifts. Although he was granted only the moderate span of sixty-six years, his output was such as to mark him as the most prolific American composer of serious music. And he won a fair degree of international celebrity. Among his operas, 'Safie' was produced at Mainz, 'Azora' in Chicago; and 'Cleopatra's Night', which was probably his most successful dramatic work, figured in two seasons at the Metropolitan. He composed in almost every musical form, vocal and instrumental, and several of his compositions received notable awards. The catalog of his works includes four operas, seven operettas, about twenty oratorios and cantatas, five symphonies, chamber music for many combinations, orchestral suites and overtures, incidental music to various plays, piano pieces and more than 200 songs.

In such a mass of work, of course, he could not always be at his best; inevitably much of it was ephemeral. But his worthier scores were characterized by youthful spirit, cleverness, gusto, often ingratiating melody, and as often, masterly orchestration, whatever they may have lacked of the quality of genius. A pioneer among American conductors, as well as an indefatigable composer, his entire life was devoted whole-heartedly to music. He was more widely traveled, probably than any other member of the New England group, his multifarious activities taking him to widely separated parts of America and to many places in Europe. Yet, all his work in some degree bore the stamp of that New England soil and background from which he sprang. The circumstances of life that made of him both a New Yorker and a cosmopolite could not alter his obligations to the Chadwick-Parker-Gilbert-Foote coterie. In his turn, he did them credit, both at home and abroad.

Personalities



What d'ye Mean Yodlers? These Are Lawrence Tibbett and Mrs. Tibbett, 'Round About the Salzammergut

Kiepora—A new version of Murger's novel, 'La Vie de Bohème' is being filmed in Vienna with the tenor, Jan Kiepora, in the leading role.

Dolmetsch—The French Government has created Arnold Dolmetsch a Chevalier of the Legion of Honor in appreciation of his researches in old music in general and in particular for services rendered to the cause of French music.

Furtwängler—A concerto for piano and orchestra recently completed by Wilhelm Furtwängler, is announced for its world premiere in the coming winter at a Gewandhaus concert in Leipzig with Edwin Fischer as soloist.

Heifetz—Although for several years he has steadily refused all offers from motion picture companies, Jascha Heifetz recently signed a contract with Samuel Goldwyn for an appearance in a film, 'The Great Music Festival', which will be produced next spring.

Gaul—When a gathering of Indians came down from the Cornplanter Reservation for the annual Music Day Festival in Pittsburgh, Dr. Harvey Gaul was adopted into the Cayuga Tribe by Chief Strong Fox. The name, "Chief White Eagle," was bestowed upon him.

Seidel—When Toscha Seidel appeared recently in recital in Oslo, the occasion was noteworthy not only on account of the presence of the King and Queen of Norway, but also because it was the twentieth anniversary of Mr. Seidel's first appearance as a boy in the Norse capital.

Flagstad—King Haakon of Norway has conferred upon Kirsten Flagstad the Order of St. Olaf, first degree, the highest honor in the bestowal of the Norse crown. The presentation followed a benefit concert given by Mme. Flagstad which was attended by 28,000 persons including the King and Queen. An orchestra of eighty pieces was conducted by the singer's brother, Ole Flagstad.

Iturbi and American Music

Editor, MUSICAL AMERICA:

In order that the public may fully understand, may I ask the courtesy of your publishing the following explanation concerning the all-American concert given under my direction on Aug. 9 in Robin Hood Dell, Philadelphia, by the Philadelphia Orchestra, in celebration of the 150th anniversary of the signing of the American Constitution.

I was put in full charge of the arrangement of the program by the President and Secretary of the Musicians' Union, for the benefit of which the concert was given. However, about ten days before the concert, a suggestion came from the Management for a program containing, in the first half, two long groups of songs, mostly with piano. I did not accept this suggestion, because I felt that, since the first half of the program was to be broadcast over a coast-to-coast hook-up, it would be a mistake for the orchestra players to wait in the chairs while light songs of the type that can be heard at any time over the air were being sung.

I endeavored several times to reach the Management to give them the program as arranged by me, but each time they were reported "out". However, I gave my program to the man in charge of programs four days prior to the concert. The manager came to the rehearsal on the morning of the concert. As no mention was made of any change desired by the management, it was completely to my surprise that I found, upon arriving at the Dell that night, that the program as rehearsed that morning, and which had the approval of the President and Secretary of the Union, was changed.

I want to stress the fact that I did not change the program. I followed absolutely the arrangement I had planned from the very beginning. The only difference between the program which I had arranged and that which was printed was that the group of songs which

I had placed in the second half of the program were placed in the first half—that half which was to be broadcast.

The program prepared by me began with 'The Star Spangled Banner', which was followed in order by: 'The Adagio Eroica' of Russell Bennett; Deems Taylor's 'Circus Days'; two popular songs with piano accompaniment; 'Will You Remember', from Sigmund Romberg's 'Maytime', for soprano, tenor, and orchestra; the 'Rhumba' from Harl McDonald's Second Symphony; and Gershwin's 'Rhapsody in Blue', in which I myself played the piano part (which I also played at the recent Gershwin Memorial Program in the Hollywood Bowl).

My whole objection to broadcasting the songs selected by the management lay in my belief that it would have been an injustice to the audience and to the orchestra and that it would have been undignified on such a memorial program. The reports that I objected to the songs because of their popular character are unwarranted. I believe such songs to be very nice in their proper place. Let me call attention to the fact that I have performed many popular pieces in public on appropriate occasions.

The incident has also brought criticism of my attitude toward American music. However, I have frequently said, both in public and private, that in my opinion all orchestral programs should include wherever possible some composition by an American composer. I have consistently sponsored and played American works.

In conclusion, I want to emphasize that the program which I prepared for the Philadelphia concert was an all-American one, and I did not feel it appropriate to substitute the suggested program for the one which I had arranged. Needless to say, I shall always adhere to my principles of giving to the American public the best that I can in all forms of music.

Sept. 30, 1932

JOSE ITURBI

What They Read Twenty Years Ago

MUSICAL AMERICA for October, 1917



Musicians Gathered at the Summer Camp of the San Francisco Bohemian Club in 1917. Included Ignace Paderewski, Centre, as Guest of Honor. In the Rear at the Left Are Clarence Eddy, and George Hamlin. In Front, Left to Right, Edward F. Schneider, Wallace A. Sabin, Joseph D. Redding, and Dr. D. H. Stewart. The Picture on the Tree Is a Caricature of Templeton Crocker and Mr. Redding, Author and Composer of That Year's Grove Play, 'The Land of Happiness'

"They Change Their Skies But Not Their Minds"

Because the British royal family has adopted the patronymic of "Windsor", Nicolai's charming opera was recently presented in Coburg, Germany, as 'The Merry Wives of Coburg'.

1917

Not Bad at That

Mexico's opera season opened with 'Otello,' the cast including Anna Fitziu, Ada Paggi, Giovanni Zenatello, Giacomo Rimini and Andres de Seguro. Giorgio Polacco conducted.

1917

New Metropolitan Singers

New artists engaged for the season at the Metropolitan included: Florence Easton, May Peterson, Helen Kanders, Marie Conde and Ruth Miller, sopranos; Julia Claussen and Cecil Arden, mezzo-sopranos; Hippolito Lazaro, tenor; Vicente Ballester, Thomas Chalmers and Josef Groenen, baritones; Jose Mardones, bass.

1917

Even at That!

More in demand than 'Lodoletta' in Italy's opera world is 'La Rondine'. Mascagni's 'Little Lark' is being taken up more rapidly than the composer's new works for some years, but Puccini's 'Swallow' bids fair to taste the hospitality of every opera house in Italy.

1917

Of Gatti's Ten, But Three Are Left

Gatti-Cassazza's roster of conductors for the new season at the Metropolitan includes Artur Bodanzky, Richard Hageman, Gennaro Papi, Adolf Rothemayer; assistant conductors, Giuseppe Bamboschek, Paul Eisler, Salvatore Ficito, Francesco Romei, Hans Steiner and Willy Tyroler.

1917

Heifetz Arrives!

After two months of the most difficult travel across Russia, Siberia, China and the Pacific, Jascha Heifetz, the young Russian violin prodigy, has reached New York.

1917

Marvelous!

Soldiers in the training camps within a hundred miles of Broadway and Forty-second Street heard the strains of a single phonograph playing martial airs in a wireless tower at that point.

1917

War Hysteria

Maria Labia has been released from prison to which she was committed soon after Italy entered the war, on the suspicion of being a spy in the employ of the German government. She has now succeeded in proving her complete innocence.

1917

H. L. CLARKE HONORED AT LONG BEACH, CALIF.

Composer's Birthday Celebrated by 4,000 in Convention Hall—Concert Series Listed

LONG BEACH, CALIF., Oct. 5.—4,000 people filled Convention Hall, Municipal Auditorium, to participate in the celebration of Herbert L. Clarke's birthday on Sept. 12. The cornetist, composer and conductor, was seventy years old and led a program entirely of his own compositions. A six-foot birthday cake, with seventy candles, lighted by members of the Woman's Symphony, Eva Anderson, conductor, presentations of gifts and reading of letters and telegrams, from all over the world, preceded the program. Mr. Clarke was for thirty years solo cornetist with Sousa's band and he is past president of the Bandmasters Association of America.

Long Beach is to have three concert series this year; the Beaux Arts Concert Series, Ira D. Morgan, manager; the Civic Concert Series, Alice S. Durham, acting chairman, in co-operation with L. E. Behymer, has announced their artists for the season; the Long Beach Chamber Music Society, Ethel Willard Putnam and Mrs. Wilbur R. Kimball, joint chairmen, and Carlton Wood, director, will direct a course of

concerts. Kathryn Coffield will present Josef Hoffman, pianist, in February.

Maurice Eisner is the new president of the Musical Arts Club. Mrs. James A. Bickel is president of the Woman's Music Club and Mrs. J. Oliver Brison is president of the Ebell Club. Alford Arts Academy, Rolla Alford, Master, opened its Fall semester on Sept. 20. The Woman's Symphony opens its season early in October.

A. M. G.

NATIONAL ORCHESTRA ANNOUNCES SOLOISTS

Young American Artists Chosen for Guest Appearances in Carnegie Hall Concerts

The National Orchestral Association will present young American artists of established reputation at its regular Monday evening concerts in Carnegie Hall in the coming season. Among the soloists selected are: Muriel Kerr, pianist; Stephan Hero, violinist; William Hain, tenor; Sascha Gorodnitzki, pianist; Stephan Hero, violinist; Wil-Bilotti, composer-pianist, and Benno Rabinof, violinist.

Since the end of last season twenty-one of the graduates of the Association have become members of the major orchestras of the nation.



Bridgeport Post
William Matheus Sullivan and Geraldine Farrar on Steps of Mozart Theatre Dedicated Last Month at Ridgefield, Conn.

A Capella Choir in Historical Series

CHICAGO, Oct. 1.—The University College of Northwestern University presented the Chicago A Cappella Choir, under the direction of Noble Cain, on the evening of Sept. 29, in a program of choral music by the forerunners of Bach. This concert, one of a series on The History and Enjoyment of Music, was given in conjunction with an explanatory lecture by Cecil M. Smith. The development of music was traced from its earliest preserved forms of plain song and organum, through the Flemish and Italian renaissance, the English school of the later sixteenth and seventeenth centuries and the German school of the same period, to the eighteenth century culmination in the work of Johann Sebastian Bach.

Daudet's play, 'L'Arlésienne' with Bizet's incidental music, will be given in Bremen during the coming season.

DEDICATE THEATRE FOR MOZART FESTIVALS

Geraldine Farrar Reads Ode by Walpole—Large Crowd Attends

RIDGEFIELD, CONN., Oct. 5.—The tiny theatre recently completed on the estate of William Matheus Sullivan near here, which will ultimately be used for the production of Mozart opera, was formally opened with a garden party for the benefit of the Danbury Hospital Building Fund, on the afternoon of Sept. 18.

The ceremonies began with the reading by Geraldine Farrar of a dedication especially written for the occasion by the British novelist, Hugh Walpole, after which a musical program was given by Marion Telva, contralto, and

Charles Hackett, tenor, both of the Metropolitan Opera; Eddy Brown, violinist, and the Oxford Ensemble. In view of the fact that the hall will be dedicated to Mozart opera, the Oxford Ensemble played three movements of that composer's D Major Flute Quartet.

As told in an interview with Mr. Sullivan in a recent issue of MUSICAL AMERICA, the theatre, which seats about 400 persons, has been rebuilt from a large carriage house on the estate. Mr. Sullivan expects to establish an annual Mozart festival similar to that held at Glydenbourne in England. Miss Farrar, a neighbor of Mr. Sullivan, has been assisting him in the planning of the project.

More than 400 persons attended the garden party and a sum exceeding \$4,000 was realized for the hospital.

PITTSBURGH UNDERWRITES ITS ORCHESTRA

\$300,000 Fund Drive Realized—Conductors and Soloists Listed for Season

PITTSBURGH, Oct. 5.—Since the last of the Schenley Pop Concerts in July there has been an ominous silence about musical matters in Pittsburgh. What has been under the surface is now revealed in the announcements just issued by the Pittsburgh Symphony Society.

The drive for \$300,000 to underwrite a first rate orchestra for two years is about realized. Otto Klemperer came in August and held auditions of former members of the orchestra and of new applicants about town who had been invited to participate. He then heard in New York City most of the applicants for first chairs, for the local union has agreed to the importation of twenty new men.

The results are gratifying. Michel Gusikoff is to be concertmaster and assistant director, and Alexander Schuster first 'cellist. Other new men and women are of the same calibre as these leaders. Rehearsals began on Sept. 25 and will be conducted by Mr. Klemperer for three weeks before the opening of the season

He will remain to conduct the three first concerts.

Other Conductors Named

Carlos Chavez succeeds Klemperer and remains for three weeks. Walter Damrosch, who has always supported us so sincerely, will be asked to conduct a pair of concerts. Eugene Goossens will have several weeks, and at the close of the season Georges Enesco will be in charge.

There will be fourteen pairs of concerts, Thursday evenings in Syria Mosque and Friday afternoons in Carnegie Music Hall. At the Friday concert Olin Downes will be commentator. A series of children's concerts is also contemplated.

Each new conductor will be the feature of his first concert while a list of worthy soloists is being engaged for the remaining concerts. Hofmann, Rachmaninoff, Milstein, Chaliapin, and Nino Martini have already been announced.

Oct. 1 marks the opening of municipal organ recitals, Dr. Marshall Bidwell presiding at Carnegie Music Hall, Schenley Park, and Dr. Caspar Koch in the Northside Hall. The Tuesday Musical Club will take up its activities in the beautiful new quarters within the Stephen Foster Memorial Building.

J. FRED LISSFELT

Choral Group Formed in Philadelphia

PHILADELPHIA, Oct. 5.—Henri Elkan will conduct the newly-formed Philadelphia Symphonic Choir in major choral works of classical and contemporary composers during the year. One

of the works to be given will be Berlioz's 'The Damnation of Faust', which is now in preparation.

INDIANAPOLIS LISTS SYMPHONY PROGRAMS

Ten Pairs of Concerts to Be Given in Eighth Year—Soloists Announced

INDIANAPOLIS, Oct. 5.—The Indianapolis Symphony, founded by Ferdinand Schaefer in 1930, enters upon its eighth season this fall as a re-organized orchestra of which Fabien Sevitzky is the musical director and conductor. Mr. Schaefer as director emeritus will conduct one pair of concerts.

The Indiana State Symphony Society announced ten pairs of concerts, Friday afternoon and Saturday evening at the Murat Theatre. The present stage will be properly arranged for the orchestra now numbering seventy-eight players. The personnel will include about thirty-eight members of the original orchestra and forty imported musicians, some of whom will occupy first desk chairs. The new concert master is Boris Schwarz. Rehearsals begin on Nov. 8 for the opening concerts of Nov. 19-20.

One of the features of the season's programs will be the work of some outstanding American composer. The other dates are Dec. 3-4, with Simon Barer, pianist, Dec. 17-18; Jan. 7-8, Lea Luboshutz, violinist, soloist, and Ferdinand Schaefer, conductor; Jan. 21-22, Lotte Lehmann, soprano; Feb. 4-5, Frank Sheridan, pianist; Feb. 18-19, Albert Spalding, violinist; March 4-5, Richard Bonelli, baritone; March 18-19, Emanuel Feuermann, 'cellist, and the concluding concerts with Bomar Cramer, pianist and the Beethoven Ninth Symphony with the Indianapolis Symphonic Choir of 200 mixed voices and four solo singers, on April 2-3.

Besides the orchestra Indianapolis welcomes the Indianapolis Symphonic Choir for which auditions were held early in spring resulting in a membership of 200 with a fine group left over for a waiting list. On the musical staff of the choir are Fabien Sevitzky, musical director; Elmer Steffen, choral conductor, and Clarence Elbert, chorus-master. Elected as directors of the board were Louis Schwitzer, president; Leonard Strauss, vice-president; Ernst Heberlein, secretary, and J. Dwight Peterson, treasurer. It is planned to present the choir for three appearances with the symphony, giving Kodaly's 'Psalmus Hungaricus'.

PAULINE SCHELLSCHMIDT

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SEARCH WORK GIVEN IN SAN FRANCISCO

Premiere of Rhapsody, 'Bridge Builders', Led by Composer —Dance Festival Held

SAN FRANCISCO, Oct. 5.—A new choral-symphonic 'Rhapsody' by Frederick Preston Search subtitled 'The Bridge Builders', had its premiere by the Federal Music Project orchestra and singers at the Alcazar Theater on Sept. 13, the composer conducting. It had a friendly reception and the music was definitely better than the text written by Cornel Lengyel. On the same program Giulio Silva presented Bach's Cantata No. 21 with his FMP Chorus.

Myra Kinch, at the head of a Los Angeles WPA dance unit, presented a strikingly successful 'Festival of American Dance' at the Alcazar. The engagement was for one week, but had to be extended to a fortnight. Diver-tissements, dance satires and a cycle 'An American Exodus' composed the well-danced program. Manuel Galea was the able pianist-composer who assisted the group.

Gastone Usigli was cordially welcomed "home" as conductor of the Federal Bay Region Symphony in a program featuring Franck's D Minor Symphony and works by Wagner, Sinigaglia and Borowski. Laura Saunders, soprano, was soloist in Wagnerian arias and songs by her husband.

What might have proved an exciting occasion but turned out just this side of a fiasco because it was held on the wrong night, was an auction sale of manuscripts and autographed copies of printed music held in conjunction with a musical program for the benefit of a summer camp for the children of labor union people at Bonanza Springs. The date turned out to be a holiday sacred to Jewish people, and scripts by Schön-



Josselyn

Frederick Preston Search, Composer of 'The Bridge Builders'

berg, Bloch and other moderns had to be held until some future date when potential buyers might attend the sale instead of synagogue services!

The audience, small, was smaller still after the intermission service of vodka by way of refreshment. A program note advised that all artists appeared "without any retribution but the pleasure it gave them to serve a worthy cause". As a matter of fact, the program was an interesting one, featuring music by Wallingford Riegger, John St. Edmunds, Schönberg, Bloch, Ernst Bacon, Ray Green and some Weber and Schumann by way of contrast. The performers were well-known local musicians.

The Colored Chorus of the Oakland FMP sang a return engagement at the Alcazar Theater on Sept. 27, Elmer Keeton again directing this excellent group. MARJORY M. FISHER

NEW BROADCAST COMPANY GIVES FIRST PROGRAM

Six Members and Symphony Heard in Initial Concert Under Baton of Rapee

Most of the members of the General Motors new concert company took part in its first program on the evening of Oct. 3, which was broadcast from Carnegie Hall. Radio conditions made it impossible for Erna Sack and Jussi Björling to speak from Stockholm, but the voices of Grace Moore and Helen Jepson, the first in greeting and the second in song, were transmitted from the Pacific Coast.

Donald Dickson sang Hageman's 'Do Not Go My Love', Maria Jeritza, Stolz's 'Im Prater'; Joseph Schmidt, Leonca-

vallo's 'Mattinata'; and the orchestra played the Polka from Weinberger's 'Schwanda' and the 'Liebestod' from 'Tristan'. Erno Rapee conducted the orchestra of seventy. The love-duet from the third act of 'Faust' was sung by Mme. Jeritza and Mr. Schmidt, and the former joined Mr. Dickson in 'Give Me Thy Hand' from Mozart's 'Don Giovanni'.

Wireless conditions again made it difficult to understand Richard Tauber, another member of the company, who spoke from Birmingham, England. The program was completed with the playing of Enesco's 'Roumanian' Rhapsody.

There have recently been discovered in Bergamo, Italy, the scores of two vocal works on sacred subjects by Pietro Maroncelli, who was a fellow prisoner of Silvio Pellico.

MEMPHIS EVENTS LISTED

Beethoven Club, Cortese Brothers and Angier Sponsor Recitals

MEMPHIS, Oct. 5.—The Beethoven Club will increase its series this year from three to five concerts, opening with Richard Crooks, followed by the Vienna Sängerknaben, Eugenia Buxton, Rose Bampton and the St. Louis Symphony.

The Cortese Brothers will present John Charles Thomas, Walter Gieseking, the Wagnerian Festival Singers, the Don Cossacks and 'Lady Precious Stream'. Martha W. Angier will offer Fritz Kreisler and several other attractions.

The Memphis College of Music is organizing a string orchestra.

B. C. T.

MIAMI ENGAGES SOLOISTS

University Symphony Under Volpe Plans Its Tenth Season

MIAMI, Oct. 5.—Entering upon its tenth season, the University of Miami Symphony under the direction of Arnold Volpe lists a series of six subscription concerts assisted by the following named soloists: Josef and Rosina Lhevinne, pianists, Jan. 17; Gregor Piatigorsky, 'cellist, Jan. 31; Maria Kurenko, soprano, Feb. 14; Ernest Hutcheson, pianist, Feb. 28; Josephine Antoine, coloratura soprano, March 14; Josef Hofmann, pianist, March 28.

A pre-season concert on Nov. 15 with Hannah Asher, pianist, as soloist, and a benefit concert on April 14 are included on the schedule for the winter season of 1937-38.

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PROVIDENCE TO HEAR VISITING SYMPHONY

Local Orchestra Prepares for
New Series Under Dr. Leps
—Opera Plans Formed

PROVIDENCE, Oct. 5.—The Boston Symphony, led by Dr. Serge Koussevitzky, will open its local season on Oct. 19; it will be the 242nd concert by the organization in this city.

Other indications of a rich musical season are the announcements of the series of chamber music programs to be given by the Musical Art Quartet during late October and early November; the concerts of the Providence Symphony under Dr. Wassili Leps, at the first of which the soloist will be Prof. Arthur B. Hitchcock, pianist; the Community Concert Series; and appearances of the Monte Carlo Ballet Russe and of Kirsten Flagstad.

Carl Thorp, pianist, assisted by Mrs. Reginald B. Lanier, vocalist, gave a recital at the residence of Mrs. Vladimir Behr in Newport on Sept. 16. The composers represented in Mr. Thorp's portion of the program were Schubert, Chopin, Tchaikovsky and Debussy; Mrs. Lanier chose a group of French songs and also included one by Mr. Thorp. Luigi Vellucci, tenor, was presented in recital at the Institute of Music.

The New England Grand Opera Company, revealing more extensive plans for the coming winter, will open with 'La Bohème' on Nov. 4. Emma Beldan, Rhode Island soprano, is to make her grand opera debut as Mimi at that time.

Edwin L. Stuntzner, 'cellist, who has been a prominent member of the Providence Symphony, has resigned his local connections to join the music of faculty of Southwest Teachers College, Springfield, Mo.

ARLAN COOLIDGE



Fritz and Carlotta Reiner View the Beauties of Glacier Point in the Yosemite National Park Before Going to San Francisco Where Mr. Reiner Will Conduct 'Fidelio', 'Lohengrin', and 'Tristan'

BALLET RUSSE TO OPEN AT METROPOLITAN OPERA

Four New Works to Be Performed
During Ten-day Engagement—
Revivals Are Listed

The fifth American season of de Basil's Ballet Russe de Monte Carlo will begin at the Metropolitan Opera House on Oct. 22 when a ten-day engagement offering twenty productions, four of them new works, will be ushered in.

The new ballets in the repertoire are 'Francesca da Rimini', based upon the music of Tchaikovsky, with choreography by David Lichine, and costumes and settings by Oliver Messel, British painter; 'The Gods Go A-Begging', with music by Handel, new choreography by Mr. Lichine and décor by Larioff; 'The Amorous Lion', a modern creation by Mr. Lichine with music by Rathaus, and settings and costumes by

Pierre Roy; and 'Le Coq d'Or', Fokine's translation of Rimsky-Korsakoff's operatic work into ballet form, with costumes and settings by Natalie Gontcharova. The engagement will also include several performances of 'Jeux d'Enfants', with choreography by Massine, music by Bizet, and surrealist scenery and costumes by Joan Miro, and 'Union Pacific', the Archibald MacLeish-Nicholas Nabokoff ballet of an American era, which has been restored to the repertoire. The principal dancers to appear include Massine, Irina Baronova, Tatiana Riabouchinska, Alexandra Danilova, Lichine, Yurek Shabalevsky, Lubov Tchernicheva, Olga Morosova, Tamara Grigorieva, Lubov Rostova, Paul Petroff, Roman Jasinsky, and George Zoritch. Tamara Toumanova will be absent from the cast, and Erem Kurtz and Antal Dorati will divide the conducting honors. The program for the Fall season includes thirteen performances, with matinees on Oct. 23, 30, and 31.

'THE MIKADO' PERFORMED AT SILVER BAY, N. Y.

Dunsmore Conducts Gilbert and Sullivan Work with Local and Visiting Artists

SILVER BAY, N. Y., Oct. 5.—The outstanding musical event of the season was a production of 'The Mikado' given on Aug. 31 under Frank H. Dunsmore, who is in charge of the musical program for the Silver Bay Association. The production was distinctly an achievement.

Margaret Kriete, charming as Yum Yum, was ably supported by Earle W. Barnes as Nanki Pooh. Edwin W. Martin sang Ko Ko, and Martha C. Ramsey, Katisha. Others in the cast were: Dean Ross as the Mikado; Elbert Thompson, Pooh-Bah; H. De Witt Barnett, Pish Tush; Emma Rose Hubbard, Pitti Sing; Ruth Pfost, Peep-Bo.

Throughout the season Mr. Dunsmore gave daily organ recitals in the Helen Hughes Memorial Chapel, assisted by members of the Silver Bay String Quartet. Sunday Evening Musicales also drew capacity audiences. These programs were in the main chosen from the standard organ and chamber music repertoire and included compositions by Bach, Beethoven, Brahms, Mendelssohn, Mozart, Schubert. The Silver Bay Chorus, also under Mr. Dunsmore's direction, assisted in the Sunday Evening Musicales.

Vina Bovy Returning from Buenos Aires

Vina Bovy, soprano of the Metropolitan Opera, will return to America

on October 14 from Buenos Aires, where she had a cordial reception at the hands of Colon audiences, during the summer.

On the day she arrives in New York Mme. Bovy will fly to San Francisco, where she will sing in 'La Bohème' on Oct. 18, with the San Francisco Opera Company.

Barre Hill to Appear Under Friedberg Management

Barre Hill, American baritone, formerly of the Chicago Civic Opera, recently signed a contract to appear under the management of Annie Friedberg for several years. Mr. Hill will be heard in a New York recital during the coming season.

CINCINNATI TO HAVE PRE-SEASON CONCERT

Goossens to Conduct Program
Before Delegates to Protestant Convention

CINCINNATI, Oct. 5.—In view of the prominent part which it has in the life of the city, the Cincinnati Symphony, under Eugene Goossens, will give a special pre-season concert for the delegates to the fifty-second Triennial General Convention of the Protestant Episcopal Church in the United States. The concert will take place in Music Hall on Oct. 13. The program will include Beethoven's 'Eroica' Symphony, in memory of the late Bishop Boyd Vincent of Southern Ohio, and Delius's 'North Country Sketches'.

The campaign now in progress for subscriptions to the orchestra concerts has brought unprecedented results. To date, more than 5,000 season tickets have been disposed of. The Woman's Committee has set a goal of 6,000 seats, which they expect will have been sold by the time the campaign ends, on Oct. 13.

Musical Club Lists Artists

The Matinee Musical Club has announced its attractions for the season. Erna Sack, coloratura soprano, opens the series on Oct. 29. She will be followed by the Wagnerian Festival Singers on Nov. 10. Ossy Renardy, violinist, is scheduled for Dec. 2; Gertrude Pitzinger, mezzo-soprano, for January 11, and Artur Rubinstein, pianist, for Feb. 21.

Greater seating capacity and more equable weather would have reduced the Cincinnati Summer Opera Association's deficit of \$8,000 even more. This summarizes the financial report of the summer opera season of 1937. The deficit, however, represents a decrease of some \$30,000 as compared to the season of 1936. The total operating expense for 1937 came to \$66,152.12 and the operating income to \$54,471.80. The attendance at the thirty-six performances presented during the past season was nearly as great as the total attendance at the sixty performances of the season before.

FREDERICK YEISER

Leonard Stocker to Tour in Europe

Leonard Stocker, American baritone and former curtain boy at the Metropolitan Opera, embarked for Europe to continue his concert career on Sept. 16. He will make appearances in Vienna, where he will also study and from which city his European concert tour has already been arranged.

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Glimpses of Gala Nights at the Bowl



Otto Rothschild

At the Right, the Scene When Lily Pons Appeared as Soloist with Andre Kostelanetz as Conductor. Left, a Group of the Participants in a Concert Performance of 'Die Walküre.' From the Left, Douglas Beattie, Otto Klemperer, Frederick Jagel and Agnes Daves. The Record Attendance at the Pons-Kostelanetz Concert Was Estimated at 29,000



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N. Y. PHILHARMONIC TO PLAY NEW MUSIC

Barbirolli and Enesco to Give Contemporary American and European Works

New American and European musical works will be introduced in the course of the twenty-eight weeks of the ninety-sixth season of the New York Philharmonic-Symphony, John Barbirolli, conductor; Georges Enesco, guest conductor. The first concert will take place on Oct. 21, as usual in Carnegie Hall.

World premieres of American works will include those of a Symphony in A Minor by Gardner Reade, twenty-four-year-old winner of the \$1000 prize offered last year by the Philharmonic; Symphony No. 3, 'Lincoln', by Daniel Gregory Mason; Piano Concerto No. 2, in a newly devised version, by Abram Chasins, with the composer as soloist; and a new, and as yet unfinished, work

by Deems Taylor. Other contemporary native works to be performed are:

Overture to 'The School for Scandal', Samuel Barber; Fugue for violins, Arcady Dubensky; 'Dark Dancers of the Mardi Gras,' Charles Wakefield Cadman; 'Tuolumne', a California rhapsody for orchestra with trumpet obbligato, by Quinto Maganini, dedicated to Harry Glantz, first trumpeter of the Philharmonic, and the Orchestral Suite by Walter Piston.

English Music Prominent

Mr. Barbirolli has already listed other first performances: Music for strings, celesta and percussion, by Bela Bartok; Symphony No. 2, by Malipiero; and a scene from 'Aphrodite' by Richard Strauss, written for the dramatic soprano Rosa Pauly, who will appear as soloist. Mr. Barbirolli will also present at the first concerts of three series his new Suite for strings, four horns, two

flutes and cor Anglais, based on music by Purcell.

Among the English works scheduled for performance are the Symphony No. 3 by Arnold Bax, to be played for the first time in New York; Delius's 'Appalachia'; the Prelude to Act. 4 of Goossens's 'Don Juan de Manara', and his Concerto for string orchestra; Sir Hamilton Harty's arrangement of Handel's Polonaise, Arietta and Passacaglia; Walton's 'Facade', and an arrangement by Sir Henry Wood of Handel's Suite from 'Alcina'.

French Works Listed

Mr. Barbirolli also plans to give Fauré's 'Pavane', and 'Pelléas et Mélisande' suite; Respighi's Suite No. 3, 'Ancient Airs and Dances', and the Vivaldi-Mistowski Concerto Grosso in G Minor. He will introduce Poulenc's Two-piano Concerto with Ethel Bartlett and Rae Robertson as soloists; and Ravel's Piano Concerto for left hand alone, with Robert Casadesus as soloist.

Mr. Enesco will conduct during Mr. Barbirolli's mid-season vacation of one

month, introducing a work of his own, which he is at present writing, and will bring forward the following works by his fellow-countrymen: 'Acteon' by Allessandresco; Piece in C, Andric; two movements from the 'Rustic Suite' of Dragoi; 'Capriccio Roumain' by Mihailevici; First 'Roumanian' Rhapsody, Colestan, and 'Burial at the Cemetery of the Poor' by Rogalski.

Mr. Enesco will also conduct the first New York performances of the Tailleferre Violin Concerto, and of Schumann's long-hidden Violin Concerto with Yehudi Menuhin as soloist.

Music Fraternity Offers Scholarships

Four scholarships for women, two in voice, one in piano, and one in violin, and a piano scholarship for a girl between eight and twelve years, are to be awarded by the Tau Alpha Chapter of Mu Phi Epsilon this fall. Auditions are to be held at the National Clubhouse in New York City Thursdays, Oct. 14, 21, and 28.

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Full Calendar Planned for Berlin's Opera Houses and Concert Halls

By GERALDINE DECOURCY

BERLIN, Sept. 20.

WILHELM RODE, General Intendant of the German Opera here, has announced the engagement of the following solo personnel for the coming season:

Sopranos—Elsa Larcen, Elizabeth Friedrich, Bertha Stetzler, Hertha Kutz, Margarete Slezak, Constanze Nettesheim, Lore Hoffmann, Tresi Rudolph, Elise von Catapol, Daniza Ilitsch, Aurora Braescu, Anna Tassopoulos, Margarete Schreber, Hedwig Fleischer, Irma Beilke, Nargret Pfahl, Julia Luehrs, Gertrud Langguth, Ruth Jahncke, Hilde Grohmann, Elfriede Schiller and Violetta Schadow.

Contraltos—Elizabeth Hoengen, Marie Schlip, Erna Westenberg, Else Meinhardt, Aenne Maucher and Elsa Lita.

Tenors—Gottfried Pistor, Eyvind Lohm (American), Paul Beinert, Guenther Treptow, Willi Woerle, Valentin Haller, Hans Fidesser, Walther Ludwig, Rudolf Schramm, Reinhard Doerr, Hans Florian, George Rahtjen.

Baritones—Hanns Braun, Gotthold Ditter, Hans Reinmar, Karl Schmitt-Walter, Hans Wocke, Hanns Nissen, Edwin Heyer, Hans Broermann, Fritz Zoellner.

Bassos—Wilhelm Schirp, Michael Bohnen, Gottfried Roenick, Ludwig Windisch, Anton Baumann, Eduard Kandl, Wilhelm Spering and Hans Gillmann.

The new season opened on Sept. 11

with a performance of 'Die Meistersinger.'

Erich Orthmann, General Intendant of the Volksoper (Peoples Opera), plans the following revivals in the course of the coming season: 'Tiefland', 'Cosi fan Tutti', 'Die lustigen Weiber von Windsor', 'Carmen', 'Barbier von Sevilla' and 'La Traviata'. It is possible that Wagner's 'Feen' will also be given. Following the example of Berlin's other two opera houses, the Volksoper will also give five symphony concerts under Erich Orthmann. These will take place on the national and religious holidays for the greater convenience of the working classes which form the special clientele of this institution. Among the new works to be presented are Kilpinen's song cycle, 'An den Tod', sung by Gerhard Huesch, and Mueller's 'Heldenre-quiem'.

Many new singers have been added to the ensemble, including Sabine Offermann (formerly of Munich), Inge Hansen, Maria Eichberger, Karl Kossler, Ernst Kurz and Wilhelm Trautz.

The State Opera opened the new season on Sept. 15 with 'Die Meistersinger', conducted by Robert Heger.

A preliminary canvas of the Berlin concert managers shows a fairly full calendar for the first half of the new season, exclusive of the various orchestral concerts which are under the direct management of the Berlin Philharmonic. Besides the numerous concerts by local artists, Hans Adler will present the following: Georges Thill, Adrian Aeschbacher, Niedzelski, Louis Graveure,

Sigrid Onegin, Petroni, Silva, Cortot (who will give 32 concerts in Germany under Adler's management), Quartetto di Roma, Harell, Fournier, Barrera, Santaliquido and Alma Moodie.

Clara Gunderloch of the Ebner Concert Direction will present the Don Kosaken Chorus, Erna Sack, the Wiener Saengerknaben, the Polish Ballet Par-

nell, Kodanian and Kiepara.

Among the German singers who will make their first American tours this season are Viorica Ursuleac and Maria Cebotari of the State Opera of Dresden. Mme. Ursuleac and Gertrude Ruenger have also been engaged for extended guest performances at the Scala, Milan.

ITALIAN ORGANIST WILL TOUR IN UNITED STATES

Fernando Germani to Give First Electric Organ Recital in Boston

Fernando Germani, organist from Rome, will arrive in America this month to begin a transcontinental tour. He



Fernando Germani

will appear first at Symphony Hall in Boston under the sponsorship of Aaron Richmond. He will also be heard with orchestras throughout the East and South until the Christmas holidays, and after the New Year he will continue westward as far as the Pacific Coast. His instrument is the Hammond Electric Organ.

Germani was first heard in America when he appeared as soloist with the Chicago Symphony under Frederick Stock as a boy. He has appeared in recital and with leading orchestras throughout Europe.

TO HONOR CHOPIN

Composer's Piano to Be Played During Polish Festival

A national music festival in observance of the ninety-eighth anniversary of the death of Chopin, will be held throughout Poland during the week of Oct. 17 and will be broadcast on an international scale. Chopin's piano, now in the National Museum, Warsaw, will be played by Henryk Sztopka, one of the last five pupils of Paderewski, and the third pianist ever to be accorded this privilege.

Pilgrimages will be made to the cottage at Zelazowa Wola, near Warsaw, where Chopin was born in 1809. The cottage is now a public museum in memory of the composer and in it are many things associated with his early days in Poland and his later career in Paris. His music will be played at the Chopin Monument in Warsaw and Chopin Street in Warsaw will be decorated for the festival days.

Mr. Sztopka, now thirty-six years old, has made concert tours through France, Italy, Holland, Belgium, Russia and the Balkan States.

KANSAS CITY MEN BEGIN REHEARSALS

Krueger Returns to Conduct Philharmonic in Ten Pairs of Concerts

KANSAS CITY, Oct. 5.—A season of varied events is scheduled for the Kansas City Philharmonic. Ten pairs of concerts will be given in Music Hall of the Municipal Auditorium. Karl Krueger, conductor, recently returned from guest appearances in European capitals, is rehearsing an orchestra strengthened in all its choirs. Mr. Krueger promises premieres of five American and foreign compositions.

The orchestra will tour mid-season and in the spring through eight states, the farthest east being Chicago, where the orchestra will be heard on Jan. 9. Guest artists will be Yehudi Menuhin, Lawrence Tibbett, Grace Moore and Robert Casadesu. Samuel Thaviu will be concertmaster, taking the place of Robert Quick, who will be associate concertmaster of the Chicago Orchestra.

The Fritschy series will present Flagstad, Melchior, Kreisler, Brailowsky, the Salzburg Grand Opera Guild and the Trudi Schoop Ballet, in the Ararat Temple, while in Music Hall the more recently organized Kansas City Concert Series will bring Lily Pons, Heifetz, Slenczynski, Crooks, the Jooss Ballet and Vronsky and Babin.

Municipal Players Heard

The Kansas City Municipal Orchestra, Sol Bobrov, conductor, played two concerts a week through July and August in the Music Pavilion in Swope Park. Thousands of music lovers were regular patrons. Programs included excerpts of well-loved symphonies and favorite works. Jacques Blumberg was concertmaster. Soloists included Any Anderson, pianist; David Sarser, violinist; James Mack, tenor, and Mr. Blumberg, violinist.

Mary Felts, pianist, played an interesting program in Atkins Auditorium on Sept. 26 and won plaudits of a large audience that seemed particularly eager to hear the Muriel Parker composition, which was played from manuscript. This composition, was performed recently at Yaddo, the house of music in Saratoga.

BLANCHE LEDERMAN

Marcel Dupré Gives Organ Recital in Grace Church

Marcel Dupré, noted French organist, gave his only recital of the season in Grace Church on the afternoon of Sept. 29. Mr. Dupré began his program with excerpts from works by three of his teachers, Guilmant, Vierne and Widor. Bach was represented by the Passacaglia and Fugue in C Minor which had an illuminating performance. Other works were Liszt's Fantasy and Fugue on the notes B. A. C. H., the Allegro from Handel's Tenth Concerto; 'Comes Autumn Time' by Sowerby, 'Up the Saguenay' by Alexander Russel, 'The Bee' of the violinist Schubert, and pieces by Gilles and the artist himself. At the end of the printed program Mr. Dupré gave lengthy improvisations on themes submitted by organists in the congregation.

H.



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Robert Elmore, Organist, with His Sister at the Swimming Pool of 'The Pines' in Digby, Nova Scotia, Where They Spent the Month of August



Ethel Bartlett and Rae Robertson, Duo-pianists, in the North of Brazil, During a Four-Month's South American Tour



Alice Tully, Dramatic Soprano, and George Wague, Actor and Mime, with Whom She Restudied 'Salome' in German

BUFFALO SCHEDULES SEASONAL EVENTS

Symphony to Give Twelve Concerts under Franco Autori—Berry Series Forecast

BUFFALO, Oct. 5.—Under the joint sponsorship of the Philharmonic Orchestra Society and the Federal Music Project, the Buffalo Symphony will give a series of twelve concerts under the direction of Franco Autori, beginning on Nov. 9.

An imposing list of artists will appear during the 1937-'38 season under Zorah B. Berry. An evening series, starting on Oct. 12, will present Kirsten Flagstad. Following her appearance, Josef Hofmann, pianist, will give a recital on Nov. 16. On Nov. 30 there will be a joint recital by Rose Bampton and Joseph Bentonelli. The Boston Symphony, with Serge Koussevitsky, comes on Dec. 7. The pianist Ruth Slenczynski will be heard on Jan. 4, followed by Yehudi Menuhin on Jan. 25. Georges Enesco, violinist, and Felix Salmond, 'cellist, will give a recital on Feb. 15. Lawrence Tibbett will conclude the series on March 15. Four Sunday afternoon concerts will also be given during the winter season under the management of Mrs. Berry. The artists appearing include Sergei Rachmaninoff on Oct. 24, Fritz Kreisler on Nov. 7, Lotte Lehmann on Jan. 9 and Lily Pons on Feb. 9.

Society Sponsors Events

The Buffalo Symphony Society will give five concerts in the coming season. The Kolisch Quartet will give the first concert on Nov. 15 in the Hotel Statler. The remaining recitals will be given by the Gordon Quartet, with Muriel Kerr, pianist, the Roth Quartet, the Coolidge Quartet and the Budapest Quartet.

The Chromatic Club starts its thirtieth season on Nov. 6 with a recital by Philip Simonds, baritone, in the Hotel Statler.

Evening artist recitals in the Twentieth Century Club will include Julius

Huehn, Metropolitan Opera baritone, on Nov. 22 and Robert Casadesu, French pianist, on March 1. There will be two student recitals held in the Hotel Statler on Jan. 20 and March 26.

C. Gordon Watkins, pianist, has issued invitations to four piano recitals to be given in the homes of Mr. and Mrs. Frank B. Baird on Oct. 23, Mr. and Mrs. Edgar F. Wendt on Nov. 20, Mrs. Irving M. Snow on Jan. 22 and Mr. and Mrs. Chauncey J. Hamlin on Feb. 19. A schedule for auditions in the Buffalo Schola Cantorum, mixed chorus now being organized by the Buffalo Museum of Science, was announced by Jessamine Long, director.

ETHEL McDOWELL

Anne Mundy to Be Heard in Recitals and Orchestral Concerts

Anne Mundy, pianist, will begin an extensive series of winter concert engagements on Nov. 11, with a solo appearance at the Matinee Music Club of Hartford, Conn. She will be soloist with the Minneapolis Symphony on Nov. 28. She plans a New York recital in Town Hall on Dec. 10, a Boston recital in Jordan Hall on Dec. 16, and a Chicago recital on Jan. 10. On Jan. 17 she will play as guest artist with the New Haven Symphony.

Bartlett and Robertson Return from South American Tour

Ethel Bartlett and Rae Robertson, duo-pianists, recently returned from a concert tour of South America where they were heard in thirty-two recitals. They will give two New York recitals in the Town Hall on Oct. 31 and Jan. 9. They will also appear twice with the New York Philharmonic-Symphony. At their first recital they will play a new American work written for, and dedicated to them, by Mischa Portnoff.

Sarita, Danseuse, Starts Western Tour

HUNTSVILLE, TEX., Oct. 5.—A recital of Spanish and Latin-American dances was given here on Oct. 4, by Sarita. This was the first of fifteen appearances she will make through the Middle West within a period of three weeks. Later in the season, the danseuse will tour the Far West.

HARRISBURG SYMPHONY BEGINS ITS REHEARSALS

Raudenbush to Conduct Opening Concert of Eighth Consecutive Year on Oct. 18

HARRISBURG, Oct. 5.—The Harrisburg Symphony, George King Raudenbush conductor, has begun rehearsals for its eighth consecutive season with ninety-two members. Concerts will be held as heretofore, in the Forum of the state educational building. Mrs. Robert Hall Craig, chairman of the Women's Committee which promotes sale of seats, reports that approximately 1,700 season-subscriptions, filling about seven-eighths of the hall, have already been taken.

At the first concert on Oct. 18, Eugene List, pianist, will be the soloist, playing the Beethoven G Major Concerto. Orchestral works will be Men-

delsohn's 'Fingal's Cave' overture, Mozart's E Flat Symphony and excerpts from 'Meistersinger', including the Prelude to the third act, the apprentices' dance and the entrance of the Mastersingers. The second concert will be on Nov. 22, with Marjorie Lawrence as soloist and Olin Downes as commentator; all the music will be from 'Wal-küre'.

The Wednesday Club Civic Music Association has completed its arrangements and sold its house for the season with the following offerings: Nov. 17, José Echaniz, pianist; Dec. 29, Richard Crooks, tenor; March 14, Shan-Kar Hindu Ballet; April 21, Kirsten Flagstad, soprano. Concerts will be in the Forum of the state education building.

L. M.

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MUSIC: Score of Ballet and New Choral Works Issued

DEEMS TAYLOR'S 'CASANOVA' BALLET MUSIC NOW PUBLISHED

THE ballet music written by Deems Taylor for the New York production of Lorenzo de Azertis's play 'Casanova' some years ago has now been published in concert form by J. Fischer & Bro. This music, which fitted admirably into the framework of the drama, seems calculated to fill a certain niche in orchestral programs of lighter nature with equal effectiveness.



Deems Taylor

While not the most distinguished or even individual music that this composer has written and not likely to rival the popularity of his 'Through the Looking Glass' Suite, this score, nevertheless, has spontaneous gaiety, unflagging spirit and inescapable rhythmic vitality and in its instrumentation shows workmanlike understanding of orchestral resources. It is cast in essentially traditional mold, which, however, is not in any sense to its discredit. The closing presto measures form an unusually snappy finale to the composition, which officially requires five and a half minutes for performance.

MORE NEW SONGS BY AMERICAN COMPOSERS

SEVERAL interesting and attractive new songs by American composers are among the new publications of the Galaxy Music Corporation of New York. In 'One Lovely Name' J. Bertram Fox has clothed a beautiful little quatrain by Walter Savage Landor with a fittingly lovely lyric line, simply but effectively accompanied, and Powell Weaver has found highly appropriate musical utterance for a little stanza by Eleanor Farjeon entitled 'The Night Will Never Stay'. The imaginative music of Elinor Remick Warren's 'Far Hill' matches the quality of Francis Carlin's poem and in its well-shaped vocal part and its rhythmic lilt it reveals the composer's experienced hand functioning at its best. A religious song that is both expressive and dignified is Edna Hurst's setting of three verses from Psalm 51, beginning 'Turn Thy Face From My Sins'. Churchly in feeling, without the taint of banality too frequently found in such songs, it restricts itself to a simple musical framework and, in place of any climactic ending, it achieves a special closing effect by intoning the last line prayerfully on a repeated low note.

'I Am Joy' by Genevieve Davis is a high-spirited song, the music faithfully mirroring the zestful outburst of the words by Mollie Brandenburg. The brilliant arpeggiated accompaniment provides a constant lift for the voice part, which drives on with unflagging gaiety to the end. George F. Boyle has made an effective setting of Emily Dickinson's 'The Silent Brook', gaining a rather piquant effect with the use he makes of triplets in the melody. There is

plenty of Spanish color and atmosphere in Vera Eakin's Spanish gipsy song, 'Flamenco', with its varied and characteristic rhythms, changing capriciously from five-beat measures to six and three beats; while in 'The Ship' Henry Sang has skilfully projected in music the mysterious mood of a somewhat cryptic poem by J. C. Squire. Then Maxwell Eckstein has felicitously caught the whimsical aspect of Helen Welshimer's verses in 'Some Sun-Bright Morning' and Max Wald has devised an elaborate musical version of Richard Le Gallienne's fine poem, 'The Return'.

GASPAR CASSADO'S 'REQUIEBROS' NOW A COLORFUL TWO-PIANO PIECE

FOR the benefit of duo-pianists Gaspar Cassado's 'Requiebros' for 'cello' has now been transcribed for two pianos by Ralph Berkovitz and published by B. Schott's Sons in Mayence (New York: Associated Music Publishers). The result is a significantly colorful contribution to the available material for this instrumental framework.

The essential spirit and characteristics of the original composition by the noted Spanish 'cellist' have been scrupulously preserved by the transcriber, who has made the transfer of the music with a deft hand and a clear perception of two-piano sonorities. The music is vividly Spanish in character and yet the familiar devices popularly used to establish a semblance of Spanish color and atmosphere are not over-stressed. It is for the most part brilliant. The short middle section contains an effective Lisztian cadenza, fairly evenly divided between the two pianos, before leading into the part that eventually develops a climactically dashing finale. It may well fit into a program in the place so frequently occupied by Chabrier's 'España'.

HEIFETZ AGAIN RENDERS SERVICE AS ARRANGER

JASCHA HEIFETZ promises to become one of the day's most prolific editors and arrangers of music for his instrument. For Carl Fischer, Inc., New York, he again comes forth with a bulky portfolio to delight those eternal seekers for "something different" to play, the violinists. This time the emphasis is upon the adaptable works of the contemporary composer, Joseph Achron, who is represented by his 'Hebrew Dance', an ornamental and quite characteristic dance based upon an ancient melody recorded by Kopit. And there are eight selections from Achron's 'The Children's Suite'.

To the ever available and obliging Bach, Mr. Heifetz has gone for the Sarabande from the 'English' Suite, No. 6, and the two Gavottes, also of 'English' Suite origin, which are virtually identical in melodic conception and construction and are really three in number instead of two. Finally there is a very meaty arrangement of Dvorak's 'Humoresque' for which the editor has strangely selected the key of G Flat. Some players may find it a little difficult to be humorous in six flats, what with the generous use of double stops on the melodic line, but the edition will be refreshing to those who consider the piece "old hat".

Besides these, Mr. Heifetz gives some

original cadenzas for Mozart's Fourth Concerto in D which, if memory serves, he has himself used in public performance. One for each of the movements, these three cadenzas have the prime virtue of not being too long. Moreover, they are not elaborate and do not introduce the brazen voice of spectacular virtuosity into the mellow ensemble of this fine old concerto.

A BACH 'LAMENT' ARRANGED FOR STRING ORCHESTRA BY MAGANINI

FROM among the early classics Quinto Maganini has taken a 'Lament' by Johann Christoph Bach, harmonized it from a figured bass and freely transcribed it for solo violin and string orchestra of nine parts, consisting of a double quartet and a double bass. The composer was an uncle of the Great Bach and his most illustrious predecessor of the family name, who spent his life as an organist in Eisenach, and the transcriber maintains that his works often equal the quality of Johann Sebastian's. The publisher is the Affiliated Music Corporation of New York.

The composition in its present form is a dignified Adagio patetico of churchly mood, very simply written. After the first part there is an extended second section, and then the first is repeated. The transcriber has done his work well, but in view of the range of the solo violin part one wonders why he did not give it to a solo viola instead. Moreover, the performance time is given as nine minutes and the question raises its head whether such a mood so unvaryingly maintained and so chastely expressed can be satisfactorily sustained for that length of time.

MUSIC FROM THE 'SYMPHONIC STRINGS'

ALFRED WALLENSTEIN, musical director of radio station WOR and conductor of the popular chamber program on the air known as "Symphonic Strings", has had considerable success with several arrangements of little classics made by Arcady Dubensky for string orchestra. Four of these lately have been published by Associated Music Publishers, New York.

First is a Gavotte by Lully, then a Minuet by Haydn, a Waltz by von Weber and a Sarabande et Tambourin by Jean Marie Leclair. The works are short, unpretentious and present few technical difficulties. Yet they are not widely known, and are as valuable for their novelty as for their inherent loveliness. Any school or amateur ensemble of average accomplishment should be able to perform them with good artistic effect.

MOZART'S SINFONIA CONCERTANTE

A NEW edition of Mozart's Sinfonia Concertante for violin, viola and orchestra, edited by Lionel Tertis, has lately been issued by the Oxford University Press, London (New York: Carl Fischer, Inc.). The work may be obtained either in full score or in piano score with solo parts.

Mr. Tertis has treated the Sinfonia with reverence and authority. He deprecates the usual transposition of the viola part to the key of E Flat to make it playable on that instrument in its established temperament. "It should be played (and is much more effective) in the key of D, as Mozart wrote it," he says, "with the four strings of the viola tuned up a semitone."

The editor also has undertaken to write an alternative cadenza, somewhat longer and more ornate than the original, but nonetheless applicable to the work and in good taste. The Sinfonia may not receive many more orchestral performances now in the new edition than it has in the past, but its availability in trio form should increase its popularity among chamber music enthusiasts.

Religious Song:

'I Sought the Lord,' by Mrs. H. H. A. Beach. A well-written song, with a good text, a grateful melodic line, and a compact range maintained within a tenth. Published in two keys (Schmidt).

FINE NEW CHORAL WORKS FOR CONCERT AND SCHOOL GROUPS

FOR the benefit of choral groups the Galaxy Music Corporation has just issued Richard Hageman's 'Christmas Eve' (which bids fair to become a reigning favorite in whatever form) in three different choral arrangements, for women's voices as made by Harry Gilbert, for men's voices by Alfred M. Greenfield and for mixed chorus by Philip James.



Richard Hageman

Mr. Gilbert has introduced an echo choir in two of the interludes in his version with charming effect, while Mr. Greenfield has made use of the humming that is always particularly effective with men's voices. Another fine Christmas number is a free arrangement of 'The First Nowell' made by Alfred H. Johnson for mixed voices with descant, while Pietro Yon has made a valuable contribution with his arrangements both for men's voices and for mixed chorus of the Christmas carol of the Manhattan Island Indians (the first carol sung on Manhattan), 'Twas in the Moon of Winter-time'.

William J. Reddick has made an excellent choral transcription for mixed voices of Balogh's concert version of the now prevailingly popular Sjöberg 'Visions' ('Tonnenra'), and for the same vocal set-up J. Bertram Fox has written an infectious gay setting of Austin Dobson's 'A Song of the Four Seasons' and Harvey Gaul has deftly arranged four Appalachian mountain melodies, 'Tennessee Mountain Psalm', 'Tennessee Mountain Morning Hymn', 'Susquehanna's Indian Song' and 'Poor Wayfarin' Man o' Grief'.

For women's voices there is a finely felt and expressed setting by David Stanley Smith of Swinburne's 'A Child's Thanks', also a singularly effective arrangement by Channing Lefebvre of the tripping little Finnish folk-song 'Tuku, Tuku, Tun I'm Calling', with English text by Jean Teslof, and a well-devised arrangement of the Sjöberg 'Visions' by Katherine K. Davis, while for men's choruses Mark Andrews has transcribed both Grieg's 'I Heed Not Thy Warning' ('Dein Rath ist wohl gut') and the Stewart Wille spiritual 'Lord, I Want to Be' and Francis Moore, the Lully 'Bois Epais' ('Glommy Wood') with splendid results.

School choruses have been unusually well taken care of in this most recent output and Donald Hale has shown thorough understanding and fine discretion in his treatment of the voices in arranging Brahms's 'Sleep On, My Little One' ('The Little Sandman'), Barnby's 'Sweet and Low' and the Scottish 'Oh, Charlie Is My Darling' for first and second tenors and baritone, and the 'Berceuse' from Godard's 'Jocelyn' and Rubinstein's 'Wanderer's Night Song' for soprano, alto and baritone. Of these attractive arrangements it is safe to predict a special vogue for the Brahms and Godard pieces.

—BRIEFER MENTION—

Piano:

Piano Suite, by Muiris O'Ronain (Maurice Ronan), a set of five pieces in decidedly Celtic vein, with characteristic rhythmic twists and occasionally cold and angular harmonies. All are moodful in a throwback to the days of Celtic legend, the first being the most characteristic, and the fourth the most heroic in spirit.

Theme, Variations and Fugue, by William Busch, a composition of admirable workmanship but handicapped by the drably uninteresting theme for the ten variations.

(Continued on opposite page)

Attention MUSIC SUPERVISORS!

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tions and the equally unimpressive fugue subject. The variations are sufficiently varied rhythmically but not in tonality, and the work as a whole impresses as being essentially cerebral.

Preludio Tragico, by Frederic Lord. Obviously similar in pattern and rhythm but with an up-to-date harmonic scheme, the main part seems to represent the first Chopin prelude as gone tragically modern. The trio is kept within a somewhat more traditional orbit of harmonic feeling. (London: Chester)

Twelve Concert Etudes, Op. 26, by Walter Lang. A collection of fairly difficult and utterly unmusical studies. Most of them are of an arbitrary ugliness that would repel pianists of musical sensibilities. The erratically changing rhythmic indications of the second do not disguise the fact that the 13/8 measures, for instance, are nothing but 4/8 measures and a 5/8 measure each and might better have been so designated. (Zurich: Gebrüder Hug & Co.)

'Molehills', 'Week-End Fiction', 'Well Away', Bk. 3 of 'The Pianist Musician', by Mary Donington. Three books of easy pieces, the first containing five, the second ten, and the third eighteen, including two little duets and a song. The pieces in 'Well Away' are much better conceived for children than those in the other two, which, although attractively titled, are ineffective, lacking in spontaneity and the desirable catchiness. It also contains useful exercises in sight-reading and some good little experiments in tune writing. (London: Stainer & Bell. New York: Galaxy).

Sonata in A Minor, by J. W. Haessler (1747-1842). Arranged by Reuven Kosakoff. A highly commendable arrangement of a sonata by the Saxon composer that deserves to be better known. Of the three movements the final Presto forms a sparkling climax. 'Grillen', by Robert Schumann. Excellently edited and fingered by Hans Bars. (J. Fischer).

'L'Ombra', gavotte fox-trot, by Renato Bellini. An ingenious combination of the traditional gavotte and the fox-trot of today, with modern harmonies that do not obscure the basic melodic sense of the piece. As it seems to cry out for orchestral color it would probably be still more effective if scored for a small modern orchestral group. (Ricordi).

'Esquisse'; 'The Humming Bird', by Charles Giard. The second is a particularly good study in lightness and fleetness of touch, but it would be difficult to fit the first into any teaching scheme as it is too sophisticated harmonically for its grade of difficulty. (J. Fischer).

'Les rails', Op. 16, by Vladimir Dechevoff. An example of music being used as a vehicle for purely external delineation, with nothing but a certain vitality of insistent rhythm to commend it. (Affiliated).



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HELPFUL BOOK FOR PIANO STUDENTS BY JAMES FRISKIN RE-ISSUED

A little book written by James Friskin, pianist, some years ago that could be read with much profit by all piano students and by teachers, as well, has just been re-issued by the H. W. Gray Company after being long out of print. It is entitled 'The Principles of Pianoforte Practice' and, taking for granted that the student has acquired some mechanical command over his tools,



James Friskin

it concentrates upon the mental processes involved in practising to good purpose.

Naturally, within the compass of a comparatively brief treatise an author cannot go into too great detail in dealing with the many facts of such a subject, yet Mr. Friskin has managed to make every chapter meaty with helpful concrete suggestions. The titles of the chapters indicate his various points of departure: 'The Function of the Ear', 'Concentration—The Objective Attitude of Mind', 'Definiteness of Aim', 'Attention', 'Horizontal' and 'Perpendicular', 'Slow Practice, Its Uses and Dangers', 'The Place of Technical Studies', 'Correction of Faults—the Influence of Habit', 'Mental Realization of Sound—and Touch—Impressions' and 'Reading at Sight'.

Mr. Friskin bases his opening chapter on the eminently sound premise that many, and perhaps most, music students simply do not hear all the sounds they produce, and he stresses the necessity for insisting that every musical phrase played should constitute an exercise in ear-training. Other chapters that are especially helpful are those on slow practice, the use of technical studies, and mental realization of sound—and touch-impressions. All in all, this pithy and readable little book is one that should be in the hands of every piano student.

Organ:

Solfeggio by Carl Philipp Emanuel Bach; Gavotte in C Minor, from Six Sonatas for the Clavichord, by Johann Christian Bach; and Fugue in C Minor, from Six Fugues or Voluntaries for the Organ or Harpsichord, and Finale from Third Harpsichord Suite by Handel, edited and arranged by Harry Wall. Recent additions to Cramer's Collection of Eighteenth Century Music for Organ, of which the two well-contrasted Handel numbers seem especially well chosen. The fugue, which the editor regards as "perhaps the most intimate and deeply felt of all Handel's keyboard music," may be played effectively on one manual throughout. And Two Tunes by T. A. Arne, arranged by Harry Wall, and Ostinato, Op. 15, by Colin Ross have now been added to Set 5 of Cramer's Library of Organ Music by British Composers, edited by Martin Shaw. The Arne tunes are a rather wistful little Siciliano and a delightful Gigg, gay and zestful, while Mr. Ross's Ostinato, composed for the Three Choirs Festival in Hereford in 1933, is skilfully developed on an eight-measure ostinato theme through varying moods to a sonorously massive and impressive finale (Cramer).

'Autumnal', by Dorothy James. An atmospheric little three-page piece, pleasing in musical idea, and eminently useful as a "fill-in" (Gray).

Piano Teaching Material:

'Nature Stories': 'Butterflies', 'Indian Summer', 'Will-o-the-Wisp', 'Winding River' and 'Daisies', by Elizabeth Gest. A set of easy teaching pieces maintaining an unusually uniform standard of musical excellence. The first with its practice in alternating hands, the third with its crossing of hands and the fifth are all attractively gay and lilting, while 'Winding River' affords a musically rewarding opportunity for the development of a good singing tone and the 'Indian Summer', employing an Indian tribal melody from the Dakotas, with open

fifths in the bass, makes the usual appeal to the Indian that, it seems to be taken for granted, lurks in every boy piano pupil (Elkan-Vogel).

Ada Richter's Kindergarten Class Book, for little piano pupils of from four to six years, using the story of Goldilocks and the three bears as the foundation. A highly ingenious and copiously illustrated book, which starts out by using the same note and then the same groups of notes in three different locations representing the father, mother and baby bear. A text is used with most of the pieces, which eventually suggest various games, roller skating, and so on. To be commended to teachers of tiny tots (Presser).

'Go', the child's first term in pianoforte, by Charles Ross. A book for absolute beginners that will appeal to teachers who, like the author, follow Couperin's advice that children be taught to play a few simple pieces before beginning to read music at all. The first pieces in this book were specially written to make use of the child's imitative faculty, and the musical and reading material on opposite pages is so arranged as to converge naturally until rote-playing disappears. The highly desirable object is to foster the child's enjoyment of learning to play (Elkin. New York: Galaxy). L.

Violin:

A Pastoral and Folk-Song Prelude, by Roy Thompson. Two pieces that bespeak a definite melodic gift. The Pastoral is especially charming although badly marred in places by joltingly forced harmonies, a defect from which the appealing little folk-tune in Celtic spirit is not entirely free, either. Both are easy, especially the Prelude (Chester).

Two Preludes, Op. 16, Nos. 4 and 5, by A. Scriabine, edited by Frank J. Potamkin. An edition of these one-page preludes in E Flat Minor and F Sharp especially for teachers using them as an introduction to the Russian composer (Elkan-Vogel).



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BOOKS: Cecil Gray Forecasts A New Day

Cecil Gray Plunges Into Predicaments

Though it is possible to differ from the opinion voiced in Cecil Gray's 'Predicaments' (New York: Oxford University Press), one may not turn away without having absorbed both pleasure and profit from it.

Labeled 'An Essay in Constructive Criticism', the book is the third in a trilogy conceived twenty years ago and of which the first two parts 'A Survey of Contemporary Music' and 'The History of Music', have previously been published. It appears to be Mr. Gray's conviction that we are entering upon an era of classicism. Well, blessed be the gods for that; we are in need of it.

The future is forecast by examining the past, not an infallible method, but probably the best available. Mr. Gray's views on contemporary music and the music of the future are as good as anyone's, indeed better than most, for he is possessed of a wide erudition (though he often tugs in obscure references to prove it) and a thorough musical equipment.

Exception may be taken, however, to a statement made in discussing the social snobbery that permeates English musical life. He remarks: "this spirit . . . prevented Elgar from being the great artist he would undoubtedly otherwise have been." The author does not mean that this snobbery was a characteristic of Elgar, but that, confronted by it in others, he was defeated from his purpose. That is a dubious statement. If Elgar's potentialities had been those of a great artist he would have surmounted exterior difficulties—and Mr. Gray would hardly be the man to say that the composer did not fulfill himself to the best of his abilities. The author, however, has reversed the facts and put the blame on English social snobbery when it should have been imputed to Elgar's fundamental incapacity to be a "great artist." A good one he was, but not "great".

Evolution and Devolution, The Sequence of the Arts, Artistic Supremacy of the Races, Nationalism, Individualism, Atonalism and Neo-classicism are informally and wittily discussed in entertaining, if unguarded prose. Mr. Gray recalls with relish what Stravinsky wrote on the title page of the 'Symphony of Psalms', reminding his readers again "that the work is composed to the glory of God, but dedicated to the Boston Symphony Orchestra". P.

On the Technique of Conducting

A clear, objective presentation of the fundamental principles of conducting under the title of 'The Language of the Baton', by Adolf Schmid, has been published by G. Schirmer, Inc. The author has had considerable practical experience as a conductor and teacher; is a member of the faculty of the Institute of Musical Art of the Juilliard School of Music and



Chidnoff

Adolf Schmid, Author of a New Book on Conducting

chief orchestral arranger for the National Broadcasting Company.

His book deals with the technical problems of the conductor in a practical and concise manner. Conducting, he says, must be a science before it can become an art. So, after a brief account of the evolution of the baton, he turns immediately to the consideration of ways and means. He describes the correct way to hold the baton, and discusses the coordination of baton and left hand, saying that the left hand should be used only sparingly to emphasize certain tone gradations or changes in tempo. In regard to the actual motions of conducting, he holds that swinging gestures should be used ordinarily, rather than jerky movements.

In a chapter on mannerisms, he decries several practices which are often encountered in the concert halls. He believes that, although a conductor ought to know his scores almost from memory, it is undesirable for him to conduct without a score. Another mannerism to be avoided is that of giving all the cues all the time. In a discussion of the problems of phrasing, he declares that in general the strings must observe the same kind of bowing: up and down bowings should be simultaneous.

Suggestions are given for the conduct of rehearsals. Then the author goes into the actual technique of baton-wielding. By means of a wealth of diagrams and musical examples he explains a system of geometric designs to be used with the several time signatures; he analyzes preparatory movements, holds, releases, pauses, end-strokes,

and the treatment of cadences and recitatives.

'The Language of the Baton' is not a long book and does not presume to say nearly all that can be said about conducting. But it is compact and to the point. Mr. Schmid designates this volume as "Book One", and plans to follow it with a second volume, in which he will discuss further problems of the conductor. R.

Chavez Points the Way to a New Music Made Possible by Electricity

To Carlos Chavez, Mexico's noted composer-conductor, the modern mechanization of music appears not as a fearsome robot, but as an undreamed of liberator of artistic forces. In 'Toward a New Music' (New York: W. W. Norton & Company), which was the outgrowth of his investigation, commissioned by his government, into the musical potentialities of electric communication and sound reproduction, Mr. Chavez takes his stand squarely on the belief that the recent electrical inventions in the field of music have opened the way for new kinds of art expression whose only limitation need be the capacities of our ears, nerves, and intellects.

Art is a thing of progress, he reasons, for man has a growing need for expression and creation. This progress is determined by the advances of the physical and mechanical sciences, for art must depend on the material means for embodying it. The electric instruments for musical production and reproduction, such as the sound film, radio, piano roll, Hammond organ, Theremin apparatus, and so on, though still in their infancy, promise a new world of music in which the composer will have unlimited resources and in which his original conception may achieve the inviolable permanence of the plastic arts.

Mr. Chavez has heard the cry that mechanized music is impersonal and unsatisfactory. But he sees no reason why mechanical instruments cannot eventually render the most subtle, personal nuances of even human touch. And yet we should not, because of this, desire the elimination of the music of the human interpreter, the music which must be reanimated by personal performance. The two kinds of music should exist side by side. What is needed to bring about this musical millennium is a thorough understanding of all the physical possibilities of the new instruments and the awakening of new human aptitudes related to the new instruments. Thus, Mr. Chavez. R.

"Home Book of Opera"

For many years before the present-day avalanche of opera handbooks, the field was pretty well covered by Unton's 'The Standard Operas' and Annesley's 'The Standard Opera Glass'. The latter work has just been republished as 'The Home Book of the Opera, Including The Standard Opera Glass'. (New York: The Dial Press, Inc.) Olin Downes, music critic of the New York Times, has supplied an Introduction.

The book, tastefully bound and well printed, includes the plots of practically all the operas in the current repertoire be-

sides a number not often given and some, the names of which the reviewer has never even heard. No attempt is made at describing the music. While numerous inaccuracies prevent the book from being entirely dependable, it is interesting for what it purports to be. H.

Willi Reich's Biography of Berg Published

Willi Reich, pupil and friend of the late Alban Berg, composer of 'Wozzeck' and 'Lulu', has written a monograph on his former teacher. The first part is devoted to biography, the second to an analysis of Berg's compositions, and the third, to his writings. A supplement contains unpublished compositions by Berg. The book is published by Herbert Reichner of Vienna.

Teodor Wiesengrund-Adorno and Ernst Krenek collaborated with Reich to give a portrait of Berg, both as man and creative artist.

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As the vogue grows for teaching singing in classes, the literature on the subject naturally increases as well. Class Lessons in Singing by Anne E. Pierce of the State University of Iowa, with additional suggestions by Estelle Liebling of the Curtis Institute of Music (New York: Silver Burdett Company) seems one of the best books on the subject that have come to hand. Miss Pierce is the author and compiler and Miss Liebling, so to speak, the consulting architect.

Befitting a work of the kind for youngsters, the book is attractive in appearance. There are many photographs of well-known singers both from the opera and the broadcasting studio. The technical photographs such as those of the vocal organs as well as pictures of young singers, to illustrate mouth position, body posture, etc., could hardly be better.

The technical exercises in notation are to the point and if the songs selected do not invariably seem the best examples of the various composers, they have, at least, the virtue of making clear the points they are designed to illustrate.

The book is highly recommended to the attention of all who are interested in class vocal instruction. H.

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CLEVELAND ORCHESTRA PLANS BRAHMS CYCLE

Rodzinski and Chavez to Conduct During Orchestra's Twentieth Season

CLEVELAND, Oct. 5.—The Cleveland Orchestra this season will offer twenty pairs of concerts, featuring fifteen guest artists. This is the beginning of the twentieth season of the orchestra's existence, and in celebration of this fact we are to have a complete Brahms cycle. The first pair will be given at Severance Hall on Oct. 14-16.

Seventeen concerts will be conducted by Rodzinski, while two will be under the direction of Carlos Chavez, who returns by popular demand as guest again this year. The other remaining concert and the twenty-odd children's concerts as well as most of the concerts on tour will be under the direction of associate conductor, Rudolph Ringwall.

Outstanding among the guest artists this season are Rachmaninoff, who will play his First Concerto and conduct his Third Symphony; Enesco, who will play the Brahms 'Concerto'; Artur Rubinstein, the Brahms B Flat Concerto, and Arthur Loesser, the Brahms D Minor Concerto. Rosa Pauly will appear in a Richard Strauss program; Zlatko Balokovic is to play the new Violin Concerto of Carpenter and Roman Totenberg the 'Concerto of Jerzy Fitelberg, winner of the Coolidge prize. Raya Garbousova, 'cellist; Mischa Elman, Albert Spalding, and Victor deGomez, 'cellist, complete the list of individual soloists.

Chorus to Sing 'Passion'

The Philharmonic Chorus under Boris Goldovsky is to prepare a choral work of Brahms to be given with the orchestra. The final program of the season will consist of the Bach 'Passion According to St. Matthew', with Jeanette Vreeland, William Hain, and Keith Falkner as soloists, when the Philharmonic Chorus will again participate. The orchestra also joins the Monte Carlo Ballet Russe in four programs at Music Hall in December.

There are nine new names on the roster of the Cleveland Orchestra this year. Leon Frengt comes from Detroit to take the chair of principal viola which was vacated by Carlton Cooley. The solo bassoon will be Frank Ruggieri; first horn, Rudolph Puletz, Jr.; third horn, Ernani Angelucci. Wolf Kalinovsky will be at the tympani; Merritt Dittert and John Coffey will be first and third trombones. Michael Lamagna heads the bass section. The new second flute is Julius Baker.

Next in importance is the Cleveland Concert Course, which has been under the discriminating guidance of Mrs. Emil Brudno for the past few years. On Nov. 5 the Jooss Ballet returns; Nov. 19 brings Jascha Heifetz; Lotte Lehmann on Dec. 3; Yehudi Menuhin on New Year's Eve; the Shan-Kar Ballet on Jan. 14, and the season closes with José Iturbi, on Jan. 28. Outside the regular season group, Mrs. Brudno brings Trudi Schoop's Ballet on March 18.

The Auditorium Concert Series given

last year in Public Hall proved such a success that another series will be given under Elmer Wiener, as the Music Hall Artists series. John Charles Thomas opens the season on Oct. 29; The Vienna Choir Boys follow on Nov. 12; Sigrid Onegin appears in recital on Jan. 21; Zimbalist comes on Feb. 11; and the series closes with a joint recital by Bauer and Piatigorsky.

Through Adella Prentiss Hughes, Josef Hofmann will include Cleveland in his itinerary this winter. The Women's City Club is sponsoring the concert to be given on Dec. 8. On Nov. 11 Samuel Dushkin is being brought to Cleveland in solo recital under Mr. Wiener and the sponsorship of the Cleveland Music School Settlement. The Singers Club under Boris Goldovsky will present its annual recital on Dec. 7, at which time Rose Bampton will appear as guest artist.

The Cleveland Institute of Music announces the appointment of Marie Simselink Kraft and Walberg Brown to the vocal and violin faculty, respectively. Mme. Kraft offers the first recital of the Institute series on Oct. 13; she will be followed by Arthur Loesser on Nov. 3; Emanuel Rosenberg on Dec. 8; Edward Buck on Jan. 12; Nevada van der Veer on Feb. 9; Alice Chalifoux on Feb. 23; Victor deGomez on April 13; and Josef Fuchs on May 4. In addition to the faculty recitals, the Institute brings during the year the Gordon String Quartet, the Stradivarius Quartet, and Muriel Kerr, pianist.

Dr. Arthur Shepherd, head of the music department of Western Reserve University, announced the appointment of Walter Leonard Hansen to the head of the piano division to the fill the place vacated by Denoe Leedy. During the year it is expected that at least two complete operas will be staged, and various recital groups will be heard.

The first offering of the Baldwin-Wallace Conservatory series will be the organist, Marcel Dupré, on Oct. 12. During the year each faculty member will be heard in recital, student groups will appear, and the entire musical season, both for Baldwin-Wallace and Cleveland proper, culminates in the Bach Festival to be offered this year on June 10 and 11.

STEWART MATTER

Josef Wagner, German Pianist, to Live in St. Louis

DRESDEN, Sept. 16.—Josef Wagner of Breslau, one of the best known pianists in Germany, is sailing for the United States and will make his future home in St. Louis. Herr Wagner is the holder of the Blüthner and Chopin Prizes and has recently been playing with great success in all the European capitals. His series of salon concerts at his home in Breslau were among the most distinguished events of the Breslau musical season.

Dorothy Bacon Returns After Appearances in Sweden

Dorothy Bacon, American contralto, recently returned from abroad, where



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her activities included a series of appearances in Sweden. Miss Bacon gave recitals in Stockholm and Gothenburg and was featured on a broadcast over the national radio system of Sweden. The recitals were under the guidance of Hel-

mer Enwall of Stockholm. Already booked for many engagements in America, Miss Bacon is now preparing new programs for these appearances, which will be managed by Annie Friedberg of New York.

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NATIONAL SYMPHONY PLANS NEW CONCERTS

Kindler to Conduct All But One Program—Season's Schedule Altered

WASHINGTON, D. C., Oct. 5.—The National Symphony, Hans Kindler, conductor, will begin its seventh season this month. Twenty concerts will be given in Washington's Constitution Hall. The opening concert on Oct. 31 will be the first of a series of twelve Sunday afternoon concerts. The remaining eight, a mid-week group, will constitute the orchestra's first all-evening series of programs. Abandoning the custom of the past to present half, or most, of the week-day concerts at an afternoon hour, the management has scheduled them all on Wednesday nights this year.

Vocalists appear prominently on the roster of assisting artists, and no less than five of them will participate on October 31. The Wagnerian Festival Singers, European artists spending their first season in America as an ensemble, make their first appearance in the nation's capital on that date. Hilda Konetzni, soprano; Alexander Kipnis, bass, and Henk Noort, tenor, all of whom appeared with Arturo Toscanini in Salzburg Festival productions last summer, are in the group, as are Maria Krasova, contralto, and Joel Berglund, baritone.

Lucrezia Bori, making a farewell tour of America, will visit Washington for the first of Dr. Kindler's mid-week concerts on Nov. 10. Other singing artists booked for the winter's concerts are Richard Crooks, the Vienna Choir Boys, and a special chorus to assist in the orchestra's first performance of Beethoven's Ninth Symphony.

Pianists to Appear

Josef Hofmann, on the nation-wide tour that celebrates his fifty-ninth anniversary as a concert pianist, plays with the orchestra on Dec. 15. Moriz Rosenthal, Percy Grainger, and Rudolph Ganz are other pianists engaged. Visiting violinists will include Ruggiero Ricci, Mischa Elman and Ruth Posselt. The Monte Carlo Ballet Russe will again give its Washington performances in conjunction with the orchestra. The pro-

grams are scheduled for March 8 and 9. Mr. Kindler will conduct all the concerts, except one, when Walter Damrosch will be guest conductor on Feb. 6.

Washington will hear one other orchestra this winter, the Philadelphia Orchestra. A season of five concerts will be launched in Constitution Hall on Oct. 26 when Eugene Ormandy, conductor, will present Fritz Kreisler as soloist. Leopold Stokowski will conduct the second concert on Nov. 30. Joseph Szigeti, violinist, and John Charles Thomas, baritone, are soloists to appear in subsequent concerts here.

Mrs. Dorothy Hodgkin Dorsey's concerts begin on Oct. 17. In three series of concerts, two on Sunday afternoons, and a third on Tuesday evenings, Mrs. Dorsey is again bringing to Washington a long list of concert headliners.

Operas Are Promised

The Washington Popular Opera Association's production of Verdi's 'Rigoletto' on Oct. 12 will open Constitution Hall for its first musical affair of the season. For this performance, which A. Conti Berenguer, manager of the Association, promises will be only the first of a series of opera presentations this season, a cast of local and out-of-town singers will be used. Anne Yago McGuffey, resident contralto, will appear in the role of Magdalena. In the title role will be Angelo Pilotti, a former La Scala artist. Ralph Errol will sing the Duke of Mantua. The Gilda of the cast will be Sylvia Grazzini. The orchestra, to be conducted by Fulgenzio Guerrieri, will be made up of members of the National Symphony.

Howard E. Severe was re-elected manager of the Columbia Light Opera Company at a business meeting last month. Preliminary to starting rehearsals on Victor Herbert's 'Sweethearts,' the company named these officers: Chaloner Barnes, assistant manager; Marion McGinley, secretary; Doris Long, treasurer, and Kenneth Burgess, librarian. These officers, together with Gladys Hunt, Frances Jackson, David Manley and Howard Moore, will constitute the board of directors.

Under Walter Bauer the department of agriculture orchestra played two concerts on Sept. 27 and 28. The program, repeated in response to many requests, was entirely of Russian music. Borodin's Second Symphony was the major work.

JAY WALZ



Betty Paret, Harpist, Shares with Theodore Steinway, President of Steinway & Sons, an Enthusiasm for the Old Recorder. They Are Seen at Mr. Steinway's Abode in Long Pond, Mass., Where Miss Paret Visited During the Summer

Golden Gate Opera

(Continued from page 3)

with the San Francisco company.

Mme. Cigna will appear as Aida in the opening bill and will also sing in 'Masked Ball', 'Traviata', and the new production of 'Norma'. Mme. Bovy will be heard in 'Romeo and Juliet' and 'Manon'. Miss Tentoni's roles are Mimi and Butterfly.

For Mr. Maison, appearances in 'Lakmé', 'Romeo', 'Fidelio' and 'Manon' are planned. Mr. Huehn will make his San Francisco debut as Kurvenal in 'Tristan' and will also sing in 'Butterfly', 'Lohengrin' and 'Fidelio'. Mr. Hofmann is to appear in 'Tristan', 'Lohengrin' and 'Fidelio'. Mr. Cehanovsky will make his debut in 'Bohème' and will sing several other roles.

One of the outstanding features of the season will again be the appearance of Mme. Flagstad and Mr. Melchior in the Wagner operas which were so fervently hailed last year. Mme. Flagstad will also sing in the San Francisco premiere of 'Fidelio'.

Re-engaged are: Kirsten Flagstad, Lily Pons, Charlotte Boerner, Josephine Tumminia, sopranos; Bruna Castagna, Kathryn Meisle, contraltos; Charles Kullmann, Giovanni Martinelli, Lauritz Melchior, Hans Clemens, Ludovico Oliviero, tenors; Richard Bonelli, Perry Askam, baritones; Norman Cordon, Ezio Pinza, Emanuel List, basses.

Conductors for the season are: Gaetano Merola, Pietro Cimini, Gennaro Papi and Fritz Reiner; assistant conductors, Antonio Dell'Orefico, Giacomo Spadoni, Frederick Vajda, Willem Van den Burg and Hermann Weigert.

Armando Agnini, stage and technical director of the opera company, will produce the Italian and French works. Herbert Graf will be brought from the Metropolitan to stage the German operas.

Hymanson in Musical Art Quartet

The post of viola in the Musical Art Quartet next season will be filled by William Hymanson, replacing Louis Kievman. The remainder of the personnel, Sascha Jacobsen and Paul Bernard, violins, and Marie Roemaet-Rosanoff, 'cello, will remain the same. The Quartet will give two recitals in the Town Hall, on Nov. 30 and Jan. 4.

Rose Dirmann Engaged by Chamber Music Group

Rose Dirmann, soprano, has been engaged for a series of five recitals by

the Chamber Music Society of America. She will appear as soloist with the Cadek Choral Society in Chattanooga, Tennessee, on Dec. 14, with the Handel and Haydn Society in Boston on Dec. 19, and she resumed her radio recital series over WQXR on Oct. 6. She will be heard in a new operatic series over the same station entitled 'Gateways to Opera.'

Smeterlin on Fall European Tour

Before sailing for the United States on Nov. 24, Jan Smeterlin, pianist, is making an extended tour of England, Sweden, and Holland. English engagements are in London, Folkestone, Woking, Leeds, Bedford, and Bournemouth. The Swedish appearances will be in Stockholm, Gothenburg, and half a dozen other centers. His Holland itinerary includes Rotterdam and The Hague. An appearance in Paris is also scheduled.

Mr. and Mrs. Bloch Give Recital

LAKEVILLE, CONN., Oct. 1.—The opening recital of the Hotchkiss School's 1937-38 concert course was given by Alexander Bloch, violinist, and his wife, Blanche Bloch, pianist, on Sept. 19. The program included the Brahms G Major Sonata. This concert was a re-engagement, following a recital by Mr. and Mrs. Bloch here last May.

Kulenkampf to Play Schumann Concerto in Germany

DRESDEN, Sept. 28.—George Kulenkampf, violinist, will give the first performance with the Hamburg Philharmonic of Schumann's recently revealed Violin Concerto. After the Hamburg performance he will play the work in Berlin at one of the regular Philharmonic concerts.

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BALTIMORE CONCERT SERIES FORECAST

Conservatory, Smith Bureau and Albaugh Series List Seasonal Plans

BALTIMORE, Oct. 5.—Otto Ortmann, director of the Peabody Conservatory of Music, recently announced the plans for the series of Friday afternoon Artist Recitals. Among the list of artists engaged are Kerstin Thorborg, contralto; Erica Morini, violinist; Maurice Eisenberg, 'cellist; the Roth Quartet; the Pasquier Trio: Vitya Vronsky and Victor Babin, duo-pianists; Andreas Segovia, guitarist; Roman Totenberg, violinist. Appearances of members of the faculty include those of Alexander Fraser Gange, baritone; Frank Gittelton, violinist; George Wargo, violist; Louis Robert, organist, and the Peabody String Quartet.

The T. Arthur Smith Concert Bureau announces five Baltimore concerts at the Lyric as the local series of the Philadelphia Orchestra with Leopold Stokowski and Eugene Ormandy as conductors, with Fritz Kreisler and Joseph Szigeti, violinists, and John Charles Thomas, baritone, as soloists. The dates are Oct. 27, Dec. 1, Jan. 12, Feb. 2 and April 6.

National Symphony to Be Heard

The Bureau also listed the local series of the National Symphony under Dr. Hans Kindler at the Lyric for Nov. 9 and 23, Dec. 14, Jan. 18, Feb. 15, March 15 and 29. The soloists for this series include Moriz Rosenthal, Josef Hofmann, Vienna Choir Boys, Mischa Elman and Richard Crooks. The Smith Concert Bureau's plans further include the series of Bach Club Concerts, six Wednesday evening programs at Cadoa Hall, presented by the Coolidge Quartet with Olga Averino; the Kolisch Quartet, the Society of Ancient Instruments, Scholz Brothers, duo pianists; Robert Casadeus, and the Budapest Quartet.

The Albaugh Concert Series lists local appearances at the Lyric as follows: Rosa Ponselle, soprano, Nov. 19; Salzburg Guild, Oct. 25; Sergei Rachmaninoff, pianist, Nov. 1; The Don Cossack Russian Male Chorus, Nov. 27; Efram Zimbalist, violinist, and Nelson Eddy, baritone, April 18. Under this local management there will also be presented a dance course, including the following presentations: Jooss Ballet, Oct. 9; Trudi Schoop Ballet, Jan. 14; and The Ballet Russe.

FRANZ C. BORNSCHEIN

Virgil Fox Resumes Teaching and Playing

BALTIMORE, Oct. 5.—Virgil Fox, organist, has returned from a summer vacation spent between Lake Winnepesaukee, N. H., and Canada, and has begun his Fall teaching here. He gave his first concert of the season in Columbus, Ga. More than 2,000 persons attended; an additional thousand were turned away. On Oct. 21 Mr. Fox will dedicate the new organ of the Covenant-Central Presbyterian Church in Williamsport, Pa. Early additional recitals are scheduled for his own Brown Me-

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CLEVELAND INSTITUTE BROADENS RECITAL LIST

Quartets and Pianist to Appear in Address to Faculty Members—
Operas to Be Staged

CLEVELAND, Oct. 5.—Enlarging its season of public performances this year the Cleveland Institute of Music will offer the Gordon String Quartet, the Stradivarius Quartet, and Muriel Kerr, pianist, in addition to the recitals by members of the faculty. Two public opera productions will be staged: 'Hänsel and Gretel' and 'Don Pasquale', directed by Boris Goldovsky.

Full course degree students winning scholarship awards: piano, A. Lois Perry, Emilia D'Aliberti, Phyllis Abrahams, Burl Neff, Violet Reavey, Gertrude Freeman; voice, Fred Lansing, Mary Van Kirk, Stuart Groshong; violin, James Ceasar; theory, Richard Lewis, Rose Daringer; flute, Martin Heylman; cello, Bonita Potts; clarinet, Alfred Zetzer; French horn, Helen Lott, Richard Lurie.

Those receiving awards for the pre-conservatory grades are: piano, Elizabeth Jane Arkett, Lucile Harley, Charles D. O'Connell, Peggy Joan Bussong, Marian Montanari, Barbara Ann Schultz; violin, Stanley Harris, Jeannette Jones, Charlotte Cohen, Brenton Banks; tympani, David Wuliger; theory, Samuel Wilson.

Miss D'Aliberti and Miss Perry share the scholarship of Beryl Rubinstein, director of the institute and head of the piano department. Also Miss Van Kirk and Mr. Groshong divide the award of Mme. Nevada Van der Veer, head of the institute voice department.

New Jersey Federation Members Meet

NEWARK, N. J. Oct. 5.—Gertrude H. Hale, president of the New Jersey Federation of Music Clubs, met with music club presidents and choral chairmen in the Northern district on Sept. 17 at Bambergers, to discuss plans for the coming season. The New Jersey club plans to work with adult and junior groups in its own organization in line with national policies. Mrs. Fred Jones Rankin, of Maplewood, has recently been appointed a national director. First board meeting for the season 1937-38 was held in the Walt Whitman Hotel in Camden, N. J. on Sept. 22. Members were luncheon guests of Julia Williams at the hotel to discuss plans for the year's work.



Therese Quadri, French Singer, Entertains the Ship's Company at a Concert on Board the Champlain

La Trianita, American Dancer, Alpa Corinne Mayfield and Returns from Europe on the Edward Downes, Son of Olin Downes, Who Directed a Music Tour Consisting of Sixteen Instructors, on the Queen Mary

NEW YORK UNIVERSITY PLANS MUSIC COURSES

Washington Square College Announces Graduate Classes for 1937-38

The Department of Music in Washington Square College of New York University has listed its graduate courses which are to be given at the New York Public Library, Fifth Avenue and Forty-second Street; at the Branch Library at 139 West Twenty-fifth Street; and at the Washington Square center of the University.

These special courses are as follows: "Johann Sebastian Bach," by Assistant

Professor Martin Bernstein; "Aesthetics of Music and Criticism," by Associate Professor Marion Bauer; "Music and the Dance," by Professor Curt Sachs; "The History of Musical Instruments," by Professor Sachs; "Advanced Orchestration," by Professor Philip James; "Medieval and Renaissance Music," by Gustave Reese; "Primitive Music," by Professor Sachs; "Methods of Research in Music," by Dr. Hugo Leichtentritt; Preparation for Master's Thesis (Seminar), also by Dr. Leichtentritt; and a course in composition by Assistant Professor Charles T. Haubiel.

Jayne Rullman Completes Summer Engagements

Jayne Rullman, harpist, who made her debut in New York in March, has completed a series of summer engagements at Vermont, New Hampshire, Connecticut and Adirondack resorts. Miss Rullman is preparing to appear in recitals in East Orange and Fairlawn, N. J., Pelham, New Rochelle, Brooklyn and New York City in October and November.

Meltzer Conducts Vienna Symphony

VIENNA, Oct. 1.—Edward Meltzer, Chicago conductor, led the Vienna Symphony on Sept. 10, in the Mozart-Saal in Mozart's 'Marriage of Figaro' Overture, the ballet music from Schubert's 'Rosamunde', Beethoven's Eighth Sym-

phony, Grofé's 'Mississippi' Suite, Ravel's 'Pavane for a Dead Infanta', White's 'Five Miniatures', and Glière's 'Sailor's Dance' from 'The Red Poppy'. The two American works were very well received.

Judson House Added to Faculty of Lebanon Valley College

Judson House, tenor and teacher of singing, has been appointed associate professor of voice of the music department of the Lebanon Valley College at Annville, Pa. He will also continue as soloist at the Broadway Presbyterian Church in New York and at the Temple B'Nai Jeshurun in Newark, N. J. He resumes his private teaching in his New York studios this Fall.

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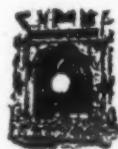
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YOUTHFUL TALENT FOUND IN AUSTRALIA

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MELBOURNE, Sept. 7.—Visiting Australia for the first time as examiner for Trinity College of Music, London, Sir Richard Terry, organist of Westminster Cathedral from 1901 to 1924 and an eminent authority upon sixteenth century church music, expressed himself as "really amazed" by the "exceptionally" high standard of music in Australia and by the splendid quality of the women's voices. Sir Richard, who will remain in Australia until the end of the year conducting special examinations, claims to have discovered two boy prodigies in Perth and Adelaide but refuses to disclose their names for fear that some impresario might exploit their unusual gifts to the detriment of their future careers.

Sir Richard is not alone in his admiration of youthful Australian talent. Professor Georg Schneevoigt, who returned to Melbourne recently after orchestral seasons in New South Wales and West Australia, united with Mme. Lotte Lehmann in praise of a young singer from Perth, Lorna Sydney Smith, who leaves for Vienna this week to continue her vocal studies. A Melbourne soprano, Kathleen Castles, also received much encouragement from Mme. Lehmann, while another young musician from Perth, Betty Gravenall, had the honor to collaborate with Benno Moiseiwitsch

during his concert series in West Australia. Miss Gravenall will leave Australia this month to take up a scholarship at London University where—with unusual broadmindedness—she will specialize in language as valuable adjuncts to her music.

Two Scholarship Winners

Melbourne will bid farewell shortly to Raymond O'Connell, a fifteen-year-old pianist of exceptional ability who won the £300 exhibition awarded recently by the Associated Board of the Royal Schools of Music, London. Mr. Moiseiwitsch recognized "tremendous possibilities" in young O'Connell and the visiting examiner for the Royal Schools, Sir Percy Buck, said in his report: "He can be as good as he wants to be if he is prepared to work. He plays with authority which is the root of the business."

To a New Zealander, by the name of Hinemoa Rosieur, fell the distinction of being chosen as the first Melba Scholarship Student at the Melbourne Conservatorium of Music. This scholarship was the outcome of a generous bequest by the late prima donna and the entrance examination attracted candidates from all parts of Australasia. Possessed of a dramatic soprano voice of considerable merit, Hinemoa Rosieur will complete her studies in Europe.

Fritz Hart Removes to Honolulu

The Director of the Melbourne Conservatorium, Fritz Hart, who, as educa-



ON THE RIVIERA

Maurice Eisenberg, 'Cellist, Enjoys a Holiday With His Little Son

tionalist, composer and associate artistic Director of the Melbourne Symphony, gave prolonged and valuable service to Victoria, has resigned his positions to assume the control of orchestral activities in Honolulu. Another Melbourne musician of high standing, William McKie, who combines the post of City Organist with that of musical director at Geelong Grammar School—one of the

most progressive educational establishments in Australia—has announced his impending resignation of the municipal appointment on the ground of ill health. Of more cheerful import was the recent return to the concert platform of Edward Goll, a former pupil of Emil Sauer and the close friend and artistic associate of the late Henri Verbrugghen. Disabled for more than two years by a serious illness, Mr. Goll has demonstrated his remarkable technical recovery in six programs of "historical keyboard music."

The June-July "international celebrities" season was brought to a close by Bronislaw Huberman, who presented the most eclectic range of violin literature proffered to Australian audiences since the visit of Joseph Szigeti. Throughout his Sydney and Melbourne seasons the Polish violinist maintained magnificent form and, unlike some other broadcasting "importations," proved as effective on the air as upon the concert platform. Arthur Rubinstein has arrived in Australia to fulfill a "flying" tour of the Commonwealth in place of Vladimir Horowitz.

In the domain of light musical entertainment the celebrated "Comedy Harmonists" (Harry Frommermann, Hans Rexeis, Erich Collin, Roman Cycowski, Rudolf Mayreder and Fritz Kramer) have performed to sold-out theatres in Perth and will visit the Eastern States next month under the direction of the always alert Australian broadcasting authorities.

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CONDUCTOR TO MAKE MINNEAPOLIS DEBUT

Amfitheatrof, New Associate, to Direct Initial Concert—Guest Artists Engaged

MINNEAPOLIS, Oct. 5.—The Minneapolis Symphony season will open on Nov. 13 with a gala homecoming concert, at which Daniele Amfitheatrof, new associate conductor, will make his local, as well as his American debut. Shortly after the first of the year, Dimitri Mitropoulos, Greek conductor engaged for two years, will arrive to conduct the rest of the season's concerts.

The Friday night series will comprise sixteen concerts, and the popular Sunday series, starting on Nov. 28, will have fifteen. Guest artists so far engaged for the symphony are: Rudolf Serkin, Richard Tauber, the Monte Carlo Ballet Russe, Erika Morini, Arthur Rubinstein, Marian Anderson, Jascha Heifetz, and an operatic trio made up of Lauritz Melchior, Helen Traubel and Emanuel List, who will be heard in a concert version of an act from 'Die Walküre'. Guest artist for the opening "pop" concert will be Anne Mundy, well known St. Paul pianist.

The University Artists course opens on Oct. 26 with Sergei Rachmaninoff, and will continue with Yehudi Menuhin, Helen Jepson, John Brownlee, the Trudi Schoop comic ballet and an unannounced event.

Recital to Begin Musicales Season

The Thursday Musical of Minneapolis opens its season on Oct. 14 with a joint recital by Elisabeth Rethberg and Ezio Pinza. The leading music organization of St. Paul, the Schubert Club, will offer John Charles Thomas, Ossy Renardy, violinist; Raya Garbousova, 'cellist; Alexander Brailowsky and Helen Traubel.

Two new concert sponsors have sprung up in St. Paul, the City Concert Course

under the point auspices of the St. Paul Dispatch-Pioneer Press and the department of education, and the St. Paul Concert Association.

The City Concert Course will present Walter Gieseking on Oct. 20, followed by the Wagnerian Festival Singers, the Chinese comedy, 'Lady Precious Stream', Jussi Björling, tenor; Erna Sack, coloratura, and a joint recital by Moriz Rosenthal and Orlando Barera, violinist.

St. Paul Association Lists Dates

The St. Paul Concert Association has the following artists on its list: Kirsten Flagstad on Oct. 8; Fritz Kreisler, Pierre Luboshutz and Genia Nemenoff, duo-pianists; Giovanni Martinelli, and Shan Kar and his Hindu Ballet. In addition, the Women's City Club will import on Dec. 6 and 7 the Salzburg Opera Guild in a series of short operas. The Mordkin ballet will visit Minneapolis on Oct. 21, 22 and 23, and Marcel Dupré will play here on Nov. 2.

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GERSHWIN MEMORIAL CONCERT IN BOWL

20,000 in Los Angeles Attend— Two-thirds of Proceeds Go to Philharmonic

LOS ANGELES, Oct. 5.—Some 20,000 persons stormed the Hollywood Bowl on Sept. 8, to attend the George Gershwin Memorial Concert, arranged as a post-season event by the Bowl management. The program included seven excerpts from 'Porgy and Bess', with members of the original cast flying from New York for the performance. The roster of celebrities included Lily Pons, Gladys Swarthout, José Iturbi, Otto Klemperer, Nathaniel Shilkret, Alexander Steinert, Victor Young, Fred Astaire, Al Jolson, Charles Previn, Nathaniel Finston, George Jessel, Todd Duncan, Anne Brown and the Hall Johnson Choir. The total receipts amount to about \$30,000, with nearly two thirds of it going to the maintenance fund of the Philharmonic.

'Boris' Performed by Project

Mussorgsky's 'Boris Godunoff' was presented by the Federal Music Project in Philharmonic Auditorium on Sept. 30, attracting a half-filled house. The opera was handsomely mounted, the costumes and sets unusually attractive. The full resources of the project were at the disposal of Jacques Samoussoud, who conducted, but months of preparation failed to reveal much of the English text in which it was supposed to be

sung. Principal roles were essayed by Vladimir Dubinsky, as Boris; Eva Sieffert, Joseph Sullivan, Thomas Redican, Elizabeth Klein, Saul Silverman, Sten Englund and Thomas Glynn. A chorus of nearly a hundred voices, and an orchestra of ninety-four musicians added their efforts to the occasion.

Will Garroway appeared in a program of piano music at the Pacific Institute on Sept. 21, attracting a large audience. The list included a group by Chopin, MacDowell's Sonata, Op. 45, Ravel's 'Fountain', Debussy's 'Wine Gate', 'Fireworks' and 'Ondine', and a Dohnányi Etude. Mr. Garroway is a skilled musician and was well-received by a capacity audience.

Hugh Merrick, violinist, and Emil Dannenberg, pianist, united in an ambitious program in the Seiling Garden Theatre in Sierra Madre, on Sept. 26. Franck's Sonata for violin and piano was the major work. The pianist revealed unusual talent in a group of numbers by Chopin, Turina and Debussy.

HAL CRAIN

Gershwin Memorial Grove Planned

A committee has been formed by friends of the late George Gershwin to undertake the creation of a memorial forest in Palestine. I. A. Hirschmann has accepted the chairmanship of the committee which is planning a memorial concert for the Metropolitan Opera House on Jan. 11.

Hofmann's First New York Program Sought

In connection with Josef Hofmann's celebration of his fifty years as a concert pianist in this country, a collection of Hofmann memorabilia is being assembled. However, the program for his debut as a prodigy of ten, at the Metropolitan Opera House on Nov. 29, 1887, is still missing from the collection. Anyone who happens to have a copy of that program is asked to advise Mr. Hofmann's manager, Richard Copley, 113 West 57th Street, New York City.

Stueckgold Under New Management

Grete Stueckgold, Wagnerian soprano of the Metropolitan Opera, is now under the banner of the NBC Artists Service, New York. Mme. Stueckgold recently returned from abroad to prepare for the coming season. Besides her opera and concert appearances, she will be heard in a radio broadcast with the Philadelphia Orchestra.

Lectures to Be Given at Public Library

Lectures with musical illustrations will be given at the New York Public Library on Oct. 25 and March 1 by Dr. Ernest Lert and Antonia Brico. 'Gustav Mahler, the First Reformer of Opera Production', will be the subject of Dr. Lert's lecture. Miss Brico will talk on Bruckner's Fourth Symphony. The lectures are being sponsored by the library in conjunction with the Bruckner Society of America. Free tickets may be obtained by writing to the library.

Martinelli's Daughter Married in Rome

ROME, Oct. 2.—Miss Bettina Martinelli, daughter of Giovanni Martinelli, Metropolitan Opera tenor, was married today to Mr. Mario Libotte, an attorney of this city, in the Church of St. Ignazio. One of the witnesses to the ceremony was Giuseppe de Luca, former baritone of the Metropolitan.

Enesco to Conduct Major American Orchestras

Georges Enesco, Roumanian conductor, composer and violinist, who is returning to America for a four months' concert tour, will appear as guest conductor of the New York Philharmonic-Symphony during the month of January. Mr. Enesco will conduct and appear as soloist with the following orchestras: the Boston, Chicago, Cincinnati, Cleveland and Pittsburgh Symphonies. He will also fulfill numerous recital engagements throughout the country.

Rodzinski Returns from Salzburg

Artur Rodzinski, conductor of the Cleveland and National Broadcasting Company orchestras, returned from Europe aboard the Manhattan on Oct. 1. He appeared at the Salzburg Festival where he was the first American conductor to lead an American work, the Symphony in One Movement, by Samuel Barber. Dr. Rodzinski began rehearsals with the NBC Symphony on Oct. 4.

Susanne Fisher and Clifford Menz Married

ST. PAUL, MINN., Oct. 5.—Clifford Menz, Jr., and Susanne Fisher, soprano of the Metropolitan Opera, were married on Sept. 18 at the home of Mr. Menz's parents, Mr. and Mrs. Clifford Menz, Sr. Following the ceremony the couple left for New York where they will live. Mr. Menz has been a tenor soloist at St. Bartholomew's Church in New York, has appeared there in WPA operas, and has sung at the Lewisohn Stadium.

Revivals for Paris Opera

Revivals announced by the Paris Opéra for the season of 1937-1938, include 'Armide', 'Don Giovanni', 'Salammbo', 'Le Rêve' by Bruneau; 'Rolande et le Mauvais Garçon' by Rabaud; 'Le Festin de l'Araignée', 'The Flying Dutchman' and 'Elektra'.



Erna Sack, Coloratura Soprano, Discusses Her First American Tour, Which Begins in October, with Evident Pleasure While Strolling in the Gardens of the Resort at Bad Reichenhall Near Salzburg. The Cavalier in Bavarian Costume Is Her Husband, and at the Left, Is Charles L. Wagner, Under Whose Management Miss Sack Will Come to This Country

Banks Sponsor Philadelphia Orchestra Broadcasts

A group of American banks in several large cities will sponsor weekly broadcasts by the Philadelphia Orchestra over a National Broadcasting Company network in the course of the season. The orchestra will be conducted by Eugene Ormandy, Fritz Reiner and Alexander Smallens.

Rosalyn Tureck to Play Bach Series in Town Hall

Rosalyn Tureck, pianist and winner of the National Federation of Music Clubs prize as well as the Schubert Memorial Award in 1935, will give a series of six Bach recitals in the Town Hall during the coming season. They will be given on Nov. 8, 17, 24, Dec. 1, 8 and 15.

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RECITALS RESUME IN PHILADELPHIA

Early Season Events Include Organ, Quartet and Piano Programs

PHILADELPHIA, Oct. 5.—Marcel Dupré, French organist visiting in America, gave a recital in the Second Presbyterian Church on Oct. 3. His superb technique and musicianship were employed in the Finale from Guilmant's Fifth Sonata, Bach's Passacaglia and Fugue in C Minor, and other works by Vienné, Widor, Alexander Russell, and his own 'Elevations', and Variations on two themes for piano and organ with his daughter, Marguerite Dupré, at the piano. On the preceding evening the organist and his daughter were guests of honor at a dinner by the Pennsylvania Chapter of the American Guild of Organists.

Glière's Quartet in C, Hindemith's Third, and Brahms's in A, were played by Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola, and Maurice Stad, cello, at the Philadelphia Music Center, on Sept. 19. Another program was heard on Oct. 3.

Edith Bly, local pianist, gave a recital in Ethical Culture Auditorium on Sept. 23 and 30. Two 'Silhouettes' by Daniel Gregory Mason were among the works performed. W. E. S.

Denver College of Music Closes

DENVER, Oct. 5.—The Denver College of Music, which has been active for twenty years, has decided to suspend operations as a college institution. The

building which housed the college has been sold and the directors found it impossible to procure adequate quarters in which to carry on their work. The teachers will continue their activities in private studios.

TOWN HALL BACH SERIES

Public Is Invited to Submit Program Suggestions for Festival

The annual Bach festival which is planned by the Town Hall Music Committee, under the chairmanship of Walter Naumburg, to begin in 1938, will not attempt to compete with the city's choral organizations in performances of the larger Bach works. Instead, the Town Hall series will present works in smaller form which are rarely heard.

The musical public of the city is invited to submit specific suggestions for the programs. The committee has announced that it will be receptive to these ideas, which may be for either choral or instrumental works and which may be accompanied by suggestions as to artists who might be preferred for the performance of particular works. Such suggestions should be sent to the Music Committee.

Frederick Bristol Returns to New York

Frederick Bristol, pianist, returned to New York towards the end of this month to resume his winter vocal and piano classes. Mr. Bristol has been teaching, coaching and appearing in informal programs in New Hampshire all through August, and during September in Eagle Nest and Blue Mountain in the Adirondacks. He was also heard in concert in Lenox, Mass. on Sept. 9. Mr. Bristol will give a recital in Town Hall during this season.



Julia Wilkinson

BOSTON, Sept. 10.—Julia Wilkinson, winner this year of the Frank Huntington Beebe traveling scholarship in viola, sailed from New York on the Georgic on Sept. 4. Miss Wilkinson, who was graduated from the New England Conservatory of Music in June, will stop first in London for study with Lionel Tertis. She will later go to Paris and other music centers of Europe for further study and concert appearances.

Giannini in Tour of Central Europe

Dusolina Giannini, soprano of the Metropolitan Opera, is now fulfilling an extensive series of engagements in central Europe. Between Sept. 27 and Dec. 2 she is to make 25 appearances in almost as many musical centers. After her completion of the tour, she will return to this country for the regular season of the Metropolitan.

Institute of Musical Art Adds Sachse and Kahn to Faculty

Dr. Leopold Sachse, Wagnerian stage director at the Metropolitan Opera, and Marion Kahn, pianist, have been appointed to the faculty of the Institute of Musical Art of the Juilliard School of Music. Dr. Sachse will give a course of lectures on the history and aesthetics of opera. Miss Kahn has been engaged to give a course in accompanying.

Carpenter Returns from Sweden

John Alden Carpenter, American composer, returned from Europe on the Manhattan after a summer in Sweden. His new Concerto for violin will be given by the Chicago Symphony for the first time under Dr. Frederick Stock on Oct. 19. Zlatko Balokovic will be the soloist. It will later be played in Los Angeles, Cleveland and New York.

William Penny Hacker to Tour Holland

William Penny Hacker, pianist and conductor, sailed recently for Holland, where he will fulfill a three-week concert tour. Appearances in Amsterdam, Rotterdam, and The Hague are scheduled for Oct. 19, 20, and 21, respectively. Mr. Hacker will return to this country in November to resume his duties as conductor of the Albany Philharmonic.

Eleanor Reynolds Returning to America

DRESDEN, Sept. 28.—Eleanor Schlosshauer Reynolds, American contralto who has made her home in Germany for some years, will return to America in October for an indefinite period.

JOOSS BALLET OPENS TOUR IN BALTIMORE

Begins 22-Week Season of Appearances in the United States, Canada and Mexico

The Jooss European Ballet, directed by Kurt Jooss, opened its third American tour on Oct. 9, at the Lyric Theatre in Baltimore. The troupe will appear in New York at the Alvin Theatre in matinee and evening performances on Oct. 16 and 17. Nine ballets are to be given: 'The Green Table', 'The Prodigal Son', 'The Seven Heroes', 'The Mirror', 'The Big City', 'Ballade', 'A Ball in Old Vienna', 'Pavanne', and 'Johann Strauss, Tonight!'

An extensive tour of Canada will follow the New York engagement. The troupe will then return to this country to present performances throughout the middle and far-west. In December and early January a four-week engagement in Mexico will be fulfilled. American appearances will be resumed in the Southern States and along the Atlantic seaboard.

Bannerman and Worthington Soloists in Plainfield

PLAINFIELD, N. J., Oct. 5.—Lois Bannerman, harpist, and Floyd Worthington, baritone, were soloists at a musicale of the Plainfield Garden Club on Sept. 15. Miss Bannerman was heard in works by Hasselmans, Debussy, Schuetz, Renie, Pierre and Schumann, and Mr. Worthington sang music by Tchaikovsky, Duparc, Massenet, Reichardt, Sektberg, Hugo Wolf, Schubert and Daniel Wolf. Miss Bannerman accompanied Mr. Worthington in the 'Song to the Evening Star' from Wagner's 'Tannhäuser.'

Boston Concert Series Announced

BOSTON, Oct. 5.—Announcement of a concert series to be given in Symphony Hall has come from the offices of Aaron Richmand. The artists to be presented are: Kirsten Flagstad on Nov. 21, the Don Cossacks on Jan. 2, Marian Anderson on Feb. 6, the Philadelphia Orchestra with Jan Smeterlin as assisting artist on Feb. 12, and Shan-Kar and his Hindu Ballet on March 11.

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CROWDED FORECAST FOR LOS ANGELES

Philharmonic and Opera Activities Head Calendar of Season's Events

LOS ANGELES, Oct. 5.—Because of its success last season, the Los Angeles Philharmonic, Otto Klemperer, conductor, will continue through twenty-four weeks this season, beginning on Nov. 11. Features preceding the holidays will be Mahler's Second Symphony, for which the chorus is now being trained by Dr. Lert, and Handel's 'Messiah', with Dr. Lert conducting. Soloists will include Adolf Busch, Zlatko Balokovic, the Kolisch Quartet, John Alden Carpenter, Josef Hofmann, Nathan Milstein, Gaspar Cassadó, Charles Kuhlmann, and Artur Schnabel. A Brahms cycle of six concerts will be given on Saturday nights, and four children's concerts are scheduled.

In opera five stellar attractions will be crowded into six days. 'Tristan und Isolde', with Flagstad, Melchior and Meisle, in the leading roles, will be given on Nov. 15. Lily Pons, Maison, and Pinza will sing in 'Lakme' on Nov. 16. Gina Cigna, Bruna Castagna, Martinelli, Bonelli and Pinza will be heard in 'Aida' on Nov. 18, and Flagstad, Melchior and Meisle will be heard in 'Lohengrin' on Nov. 19. Maria Jeritza, Bonelli and Frank Forest will be heard in 'Tosca', as the concluding opera. Among the most active sponsors of the opera season is the Junior Chamber of Commerce, which has evidenced a keen interest in the success of the project.

Variety in Artist Series

L. E. Behymer will inaugurate his concert series with a recital by Yehudi Menuhin on Oct. 19. Galli-Curci will appear in a recital on Nov. 2, followed by five operas to be given by the San Francisco Opera Company, beginning on Nov. 15. Richard Tauber, tenor, and the Vienna Boys' Choir are scheduled to appear later in the month. December brings the Jooss Ballet in two performances, and January, Iturbi, the Monte Carlo Ballet Russe, and Bartlett and Robertson in a two-piano program. The San Carlo Opera Company returns in February for a week of opera, followed by the Shan-Kar Hindu Dancers, and recitals by Nelson Eddy and Marian Anderson. March brings Trudi Schoop and her ballet, John Charles Thomas and Mischa Elman. Helen Jepson sings in April, and Flagstad returns for a program on May 3. Merle Armitage will offer the Wagnerian singers, including Hilda Konetzni, Henk Noort, Marta Krasova, Joel Berglund and Alexander Kipnis, with Richard Hageman at the piano, and other events.

Walter Gieseking, pianist; Harald



Oskar Straus and Bobby Breen, Composer and Star of 'Make a Wish'

Kreutzberg, dancer, and Moriz Rosenthal, pianist, will be heard in individual programs. Morris Gest's presentation of 'Lady Precious Stream' will be given for a week during the holidays, and eleven performances of Gershwin's 'Porgy and Bess' will be given in February.

In addition to the above there will be programs by artists resident in Southern California, opera readings, Pro Musica activities, chamber concerts, and two subscription concerts by the newly formed Hollywood Chamber Choir, to be conducted by Dr. Richard Lert, with Hal D. Crain as associate conductor.

H. D. C.

Cadman Gives Address at Chicagoland Festival

CHICAGO, Oct. 5.—During the latter part of August, Charles Wakefield Cadman made the principal address at the Chicagoland Music Festival. He was a judge of the instrumental contest and also guest of honor at Soldier's Field on Aug. 21 when he led the orchestral accompaniment for one of his songs, chosen to be sung by the winning soprano in a vocal contest. Mr. Cadman recently completed his new quintet for strings and piano and is at work remodelling an early opera.

Marion Leslie to Appear in Recitals With Grainger

Marion Frank Leslie, dramaloguist, will appear in joint recitals in America with Percy Grainger, composer and pianist, in the coming season. Miss Leslie utilizes material from the Scandinavian sagas in her readings, which are in blank verse. Her first appearance was in a recital at Manhasset, L. I., on Sept. 24.

Toscha Seidel Has Oslo Appearances

OSLO, Sept. 25.—Toscha Seidel, violinist, is celebrating his twentieth year before the Norwegian public. A recital which he gave on Sept. 4 was honored by the presence of the King and Queen of Norway. Besides other engagements, Seidel will appear as soloist with the Oslo Philharmonic before he returns to America in December.

Niessen-Stone to Return to America

DRESDEN, Sept. 28.—Matja von Niessen-Stone, soprano, formerly of the Metropolitan Opera and of the Institute of Musical Art, will return to New York from Germany in the near future.

Alton Jones Resumes Activities

Alton Jones, pianist, recently returned to New York to resume his activities of the fall season, after enjoying a vacation in New England and Quebec which followed the completion of his teaching duties at the Juilliard Summer School. Mr. Jones's next Town Hall recital will be given on Jan. 28.

In Hollywood

HOLLYWOOD, Sept. 30.—Far surpassing his previous exploits in the films, Leopold Stokowski and his Philadelphia Orchestra will be found soaring very near stardom in Universal's latest musical, 'One Hundred Men and a Girl'. The girl, of course, is Deanna Durbin, fourteen-year-old soprano, and while she sings very well indeed, and is the *raison d'être* of the film, the story is told so absorbingly that it is difficult to believe that Wagner, Tchaikovsky, Liszt *et al.* are not the stars of the cast. The orchestra plays superbly, and in conjunction with the slogan "what the country needs is more orchestras", is certain to provide powerful propaganda in behalf of music.

With the absence of the love element, it has been a master stroke to base a story on a hundred unemployed musicians and a girl, that will hold an audience in breathless suspense for an hour and a half. Besides other numbers, Deanna sings Mozart's 'Alleluja' and an aria from 'Traviata', showing much progress since her earlier picture. The voice is mature for her age (she will be fifteen in December), and she sings with ease and freedom. She was coached in her numbers by Andres de Seguro. The picture, while giving the musician unusual food for thought, will be no less agreeable to the layman in Podunk, who has never heard a symphony orchestra.

Oskar Straus, Hugo Riesenfeld, Bobby Breen and Marion Claire have



Deanna Durbin Harkens to Advice of Her Singing Teacher, Andres de Seguro

co-operated with a tuneful vehicle for the youthful star in RKO's recent 'Make a Wish'. The most important song, 'Music in My Heart', composed by Straus and sung by Bobby Breen, is sure of popular success.

While there is no singing in Anthony Hope's 'Prisoner of Zenda' (Selznick's International), and it is in no sense a musical, the score of Alfred Newman has achieved new heights for effectiveness in dramatic situations. The exquisite settings and superb photography, and the excellent work of Ronald Coleman, Madeline Carroll, Douglas Fairbanks, Jr., and Mary Astor, are enhanced by Mr. Newman's fine score.

HAL D. CRAIN

Mozart's Father Honored

A tablet has been placed on a house in Augsburg commemorating the birth there of Leopold Mozart, father of Wolfgang.

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MOUNTAINEERS HOLD N. C. FOLK FESTIVAL

Fiddlers, Ballad Singers, Dancers, Individually and in Teams, Compete at Asheville

ASHEVILLE, N. C., Oct. 1.—Five hundred mountain folk from the coves and valleys of the highland country near Asheville gathered here in early August to present their tenth annual Mountain Folk Festival. Founded in 1928, under the auspices of the Asheville Chamber of Commerce, as means of preserving the ancient songs, fiddle tunes and the dances of the mountaineers, the festival has grown from a one-night affair to a three-day fete playing before a great throng assembled from all parts of the United States.

The festival this year was staged on McCormick Field. Twelve teams of mountain dancers, each composed of eight couples, to the accompaniment of string band music, contested for the championship in their peculiar terpsichorean art, the mountain square dance. Twelve bands of players upon strings contested also for the band championship in mountain music.

Presented also on the platform set up in the baseball playing field were individual performers noted for their skill in fiddling, guitar playing, ballad singing, mountain clog-dancing. Among them were "Fiddlin' Bill" Hensley, who claims the world's mountain fiddling championship; Samantha Bumgarner, old-time banjo-player and ballad singer; Ozie Helton, old-time expert fiddler, and others who have been regular participants in the festival since its inception.

This year the festival attracted teams of dancers and musicians not alone from all parts of Western North Carolina, but also featured a team of dancers from as far away as Scottsboro, Ala., who journeyed to Asheville with their musicians to take part in the fete as guest performers.

In the audience were folk-dance experts and students of folk-customs from many parts of the country. Records have been made of the folk-music and ballads by Columbia University and for the Harvard University library of records, both by personal representatives of those universities and by B. L. Lunsford, director of the fete.

Mr. Lunsford, born and reared in the mountains of Western North Carolina, has long been a connoisseur of mountain folk-customs and ballads. Under the sponsorship of the Chamber of Commerce, he has directed all ten of the annual festivals and has taken dance teams and musicians to the national folk festival each year since it was founded four years ago. He has made many records of old-time ballads for music libraries and record companies, and was co-author with Lamar Stringfield, Pulitzer-prize composer, of a book of mountain ballads.

Entered in the mountain Folk Festival this year were dance teams from such quaintly named sections as Soco Gap, Smoky Mountains, Cane Creek, Cane River, Limestone, Spooks Branch, and others from Enka, N. C.; Canton, N. C., and Henderson County. The number of participants this year was the greatest in the history of the fete and the attendance was the largest on record.

BROADCAST SERIES BEGUN IN DETROIT

Iturbi Conducts Opening Program with Thomas and Crooks as Soloists

DETROIT, Oct. 5.—The Ford Symphony, which is made up of players from the Detroit Symphony, opened its season on Sept. 12 on a nationwide hook-up of the Columbia Broadcasting System, with José Iturbi conducting, at the Masonic Temple Auditorium. John Charles Thomas was the soloist and a near-capacity invitation audience was on hand to hear the music. On Sept. 19 the Ford Sunday evening hour included José and Amparo Iturbi as piano soloists and on Sept. 26 Richard Crooks, tenor, was soloist. Guest artists for the month of October on the Ford Hour will include Kirsten Flagstad, Lucrezia Bori, Lauritz Melchior, and Lotte Lehmann.

Masonic Auditorium concert series will begin on Oct. 18. The 1937-'38 schedule includes Sergei Rachmaninoff, Fritz Kreisler, Vienna Choir Boys, Helen Jepson, Lawrence Tibbett and the Trudi Schoop Ballet.

YMCA Group Begins Rehearsals

The YMCA orchestra began its tenth season's rehearsals on Sept. 13. Valter Poole of the Detroit Symphony conducts this orchestra and is heading a drive for a 1,000 season ticket membership. The season's first rehearsal of the Music Study Club's choral group was held on Sept. 21 at the YWCA and meetings will continue at the same place and time throughout the season. The Michigan Music Teachers' Association will feature a composers' contest at the

fall meeting to be held on Nov. 9 and 10 at Pontiac.

The Opera Guild of Detroit resumed rehearsals on Sept. 22 under Ida Kitching Cordes. The Guild will present three operas this season. Franco Ghione of Milan, who will share with Victor Kolar the 1937-'38 season of the Detroit Symphony, will sail on the Rex from Naples on Oct. 6. Ghione is scheduled to begin active work with the orchestra on Oct. 25. The Carl Beutel Piano School offers three partial scholarships to talented students who have not the means to pay the usual rates for advanced instruction.

RUTH C. BROTMAN

CONNECTICUT SOCIETY GIVES THREE CONCERTS

Friends of Music at Haddam, Organized by Ronald Murat, Institutes Series

HADDAM, CONN. Oct. 5.—The Friends of Music of the Lower Connecticut Valley. Ronald Murat, director, a group which was organized last year, gave a series of three concerts at Haddam Congregational Church during the summer.

The first, on July 14, consisted of a piano and violin recital, by Mr. Murat and Marguerite Valentine, pianist. Beethoven's 'Kreutzer' Sonata began the program. Chopin's Etude in E, 'Ballade' in A Flat, and works by Liszt, Ibert and Scott, were played by Miss Valentine. Mr. Murat offered several of his own compositions and music by Dvóřák, Kreisler and Paganini.

On Aug. 6 the Connvale Quartet, assisted by Miss Valentine and Armand Tokatyan, tenor of the Metropolitan Opera, were the artists. Mozart's Trio in E Flat and Dvóřák's Quartet, Op. 106, were the purely instrumental works. Mr. Tokatyan sang Handel's 'Ombra

Mai Fu', Murat's 'With Rue My Heart Is Laden', 'In the Forest', and works by Leoncavallo and Szulc. A third concert was given on Aug. 18. The concert series was organized by Mr. Murat.

Harmony Guild Offers Scholarships

The Harmony Guild of New York is holding its fourth annual competition for scholarships in harmony and composition. The auditions, which are open to talented performers and composers who lack theoretical training and are without funds for such study, are being judged by Edwin Hughes, Leon Barzin, Marion Bauer, Yvonne de Treville, Alexander Culbertson, and Harold Berkley. The chairman of the Competition Committee is Mrs. Bianca Morehead.

Beethoven's D Major Mass recently had a striking performance in the Chartres Cathedral.

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'ALLEGHENY ILIAD' SEEN AT PENNSYLVANIA FAIR

Given as Highlight of State's Festival of Nations Under Mary Hauck

PITTSBURGH, Oct. 5. — Before a crowd of 45,000 the highlight of Pennsylvania's state-wide festival of nations was reached with the presentation of the musical festival 'An Iliad of Allegheny' as the featured event of the opening night of the famous Allegheny County Free Fair, held at South Park near Pittsburgh. A combined production of the National Youth Administration, the Works Progress Administration and the Federal Music project the affair was sponsored by the county officials.

With over 700 performers representing sixteen nations, the festival traced the cultural and industrial history of Allegheny county and depicted the inestimable contributions of these groups in molding the "workshop of the world." The festival was under the direction of John Dewitt Beattie. A special feature of the event was the representation of Indian life arranged by Harvey Gaul and Mrs. Mary Bush Hauck as a memorial prologue honoring the Indian.

This music festival was the fiftieth of the current series sponsored by the state department of public instruction and carried out under Mrs. Mary Bush Hauck, state supervisor of music, WPA, and destined to reach into every one of the state's sixty-seven counties. The entire music program for the festival was under Homer Ochsenhirt of the WPA staff. The musical score was written and orchestrated by Charles Pallos, prominent radio musician.

OTT SERIES ANNOUNCED

Chicago Concert Manager to Sponsor Local and Visiting Artists

CHICAGO, Oct. 1.—Bertha Ott, concert manager, has announced the engagement of a considerable number of artists, of both international and local reputation, to appear in recital during her thirteenth season of managerial activity.

The artists she will present include: among pianists, Sergei Rachmaninoff, Daniel Ericourt, Ruda Firkusny, Evelyn Eby, Reginald Bedford, Roselle Bezaian, and Shirley Gartsman; violinists, Fritz Kreisler, Eudice Shapiro and Jan Kubelik; singers, Charles Henry Manney (baritone), Alice Tully (soprano), Dorothea Lawrence (soprano), Feodor Chaliapin (bass), Gertrude Pitzinger (mezzo soprano), Walter Mills (baritone), and the Helsinki University Chorus of Finland; orchestras, Mercado's Mexican Tipica Orchestra, Herbert Petrie and his White Hussars, and the St. Louis Symphony under Vladimir Golschmann; and among dance troupes, Trudi Schoop and Her Comic Ballet and The Mordkin Imperial Ballet.



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Fort Wayne Begins Concert Drive



Clippinger

The campaign for the current Community Concert Association drive of Fort Wayne, Indiana, began with a worker's banquet at the Fort Wayne Women's Club on Sept. 27 and continued throughout the week. Mrs. J. E. Moring is campaign manager. Artists already engaged for the series are Lily Pons, soprano; Josef Lhevinne, pianist, and a concert by the St. Louis Symphony is scheduled. Two other events, as yet unannounced, will round out the season. The Community Concert Association is now in its eighth season in Fort Wayne.

Among the officers and members of the Association shown in the photograph above are: Seated, left to right, Mrs. Christian Luecke, secretary; Mrs. Arnold Duemling, vice-president; Mrs. W. H. W. Peltier, president; Lavonne Sperry, vice-president; Mrs. John E. Moring, vice-president and membership chairman. Standing left to right, are Eastman Boomer, campaign director; Charles A. Meigs, treasurer; Arthur Wisner, Western manager of Community Concerts, and Foss Smith and Rabbi S. H. Markowitz, vice-presidents.

LANGE TO LEAD AGAIN

Philharmonic-Symphony Chamber Orchestra to Continue Programs

The Philharmonic-Symphony Chamber Orchestra of New York will give its third annual series of subscription concerts in 1937-'38 under Hans Lange, who will continue as conductor, and Otto Luening, who will be the associate conductor.

There will be four concerts, all on Monday evenings, Dec. 6, Jan. 3, Feb. 7 and March 7. Mr. Lange will conduct the December and March programs, and Mr. Luening those of January and February. The personnel will again consist of members of the New York Philharmonic-Symphony, who will be heard both in ensemble and as solo artists. The programs will again consist of great and practically unknown chamber music of the past, as well as equally unfamiliar contemporary music. Prices for next season have been reduced.

McCollin's Choral Works Performed

PHILADELPHIA, Oct. 5.—Choral compositions by Frances McCollin have been performed at music festivals during the past summer. On Aug. 21 the Montreat Adult Choir, Dr. Crosby Adams, conductor, gave 'The Holy Birth' at the festival in Anderson Auditorium at Montreat, N. C.; Dr. John Finley Williamson led her a cappella anthem, 'Come Hither Ye Faithful', with his summer school class on Aug. 14 at Northfield, on Aug. 13 at Northampton, and on Aug. 12, at Springfield, Mass. Fabien Sevitzy presented his vocal ensemble in Miss McCollin's madrigal 'Nights of Spring' at the Fifth New Hampshire Festival at Little Boar's Head on July 11. The composer will give a series of Philadelphia Orchestra talks during the coming season.

DENVER FORESEES A LIVELY SEASON

Civic Symphony and Artist Concerts Included in Music Calendar

DENVER, Oct. 5.—Oberfelder-Slack will open the season on Oct. 21 with Kirsten Flagstad. The remainder of their subscription series includes Bohymir Kyril and his symphony orchestra with Mary McCormic, soloist; the Jooss Ballet, Josef Hofmann, the Salzburg Opera Guild, and Marian Anderson, contralto.

The Civic Symphony Society which sponsors three orchestras will begin their season on Oct. 31. Their series will consist of six concerts by the Civic Symphony, three by the Denver Symphony, and at least one by the Junior Symphony organization. The series planned includes as guest soloists: Sascha Gorodnitzki, pianist; Serge Prokofiev, Russian composer, conductor, and pianist; Agnes Davis, soprano; Orrea Pernel, English violinist; Eunice Winmark, a Colorado violinist; Wilbur Evans, baritone, and Alice Browning, Denver pianist. J. C. K.

Alice Tully to Sing New Songs by Watts

'Moods', 'At Dusk—At Dawn', new songs by Winter Watts to poems by Sara Teasdale, will be sung by Alice Tully, dramatic soprano, in her recital in the Town Hall on Oct. 24. Another group will include Schmitt's 'Femme et Chatte', Poulenc's 'Le Bestiaire, ou Cor-tege d'Orphée', Roussel's 'Le Bachelier de Salamanque' and 'Cinq Melodies' by Ravel.

Oakland to Conduct Cornell Symphony in Iowa

MOUNT VERNON, IA., Oct. 5.—Lloyd Oakland has been named conductor of the Cornell College (Iowa) Symphony, succeeding Horace Alden Miller. Harold W. Baltz has begun rehearsals with the Cornell a cappella choir of fifty-three singers, and two string quartets have been formed by Karl Andrist.

The opera house at Odessa is said to have forgone state subvention as the receipts have exceeded the expenses for the last ten months.

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Obituary



From a Pastel by Artur Ratzka

Meta Schumann

Meta Schumann, teacher of singing, composer and accompanist, died of heart disease at her home on Oct. 3, after an illness of three months. Mme. Schumann was born in Minneapolis on July 8, 1887, and began her musical studies there. She later went to England for further instruction. Returning to this country she made her home in New York and was active at first as an accompanist, playing for Elena Gerhardt, Felix Salmond, Dusolina Giannini and other prominent artists. She began composing, largely songs, about this time, and several of her works achieved wide popularity. In 1927, she started teaching singing and since then has had many successful pupils in various musical fields. She is survived by one son, William Willoughby.

Herman Gantvoort

Herman Gantvoort, for many years a well-known theatrical producer, and more recently connected with the Hammond Organ Company, died in a hospital in New York on Sept. 17. He was the son of Arnold J. Gantvoort, at one time director of the Cincinnati College of Music who died last May, and a brother of Carl Gantvoort, opera baritone. He was born in Oxford, Ohio, on March 27, 1887, and appeared with success as a concert baritone and also composed several songs. Among the numerous stage works which he produced were 'The Silver Swan' and 'Hell's Bells', both musical, and 'The Makropoulos Secret', a drama, with Helen Mencken. He was interested in a project for a National Theatre and had had a conference with President Roosevelt on the subject. He is survived by his wife, Gretchen Morris Gantvoort, a former concert singer whom he married in 1916, and three daughters.

Caro Roma

OAKLAND, CAL., Sept. 23.—Carrie Northey, known on the lyric stage and as a composer as 'Caro Roma', died here today. She was born in this city on Sept. 10, 1869, and received her vocal training at the New England Conservatory in Boston, although she had appeared in San Francisco in public as a child prodigy. Her first operatic appearances were with the Castle Square Opera Company in Boston and she afterwards sang at the Tivoli in San Francisco, and is said to have appeared in both opera and concert in Europe. Following her retirement, she devoted her time to composition. Several of her songs achieved considerable popularity. Her last stage appearance was in New York in 1906, in a work entitled 'Mexicana'.

Frank Van R. Bunn

DECATUR, ILL., Sept. 20.—Frank Van R. Bunn, tenor, at one time soloist in the

choir of St. Thomas' Church, New York, and also at St. Andrew's in the same city, died here of a heart attack on Sept. 6. In recent years he had been instructor in singing at Ball State Teachers College in Muncie, Ind.

Virginia Earle

ENGLEWOOD, N. J., Sept. 23.—Virginia Earle, one of the most popular light opera and musical comedy stars of the late 'nineties and after the turn of the century, died in a sanatorium here yesterday. She had lived in the Actors Fund Home for the last two years.

Born in 1875, Miss Earle made her debut in a juvenile company singing Yum Yum in 'The Mikado' in 1887. She appeared with De Wolf Hopper in 'Wang' and in 1894 became associated with Augustin Daly, playing Ariel in 'The Tempest' and the leading role in 'The Lady Slavey'. She was later seen in 'San Toy', 'The Geisha', 'The Runaway Girl' and 'Flora-dora'. Her first starring vehicle was 'Sergeant Kitty' in 1903. She had appeared in public infrequently since 1910.

Herdon Morsell

WASHINGTON, D. C., Sept. 20.—Herdon Morsell, for forty years musical director of the Gridiron Club, and formerly an opera singer, died at his home here on Sept. 17 in his seventy-ninth year. Mr. Morsell was a native of Virginia and after study abroad, sang with the Boston Ideals and toured as soloist with Sousa's band. He is survived by his wife, who was Lizzie Burton, contralto, also of the Boston Ideals, one son, H. Tudor Morsell, a musician, and three grandchildren.

Antonio Yon

Antonio Yon, father of Pietro Yon, organist and musical director of St. Patrick's Cathedral, New York, and Constantino Yon, organist and musical director of the Church of St. Vincent Ferrer, died at his home in Settimo-Vittone, Italy, on Sept. 24. Mr. Yon, who was eighty-six years old, is survived by seven of ten children. A daughter, Lena, makes her home with Pietro Yon in New York, and one son and three daughters reside in Italy.

Winnie Melville

LONDON, Sept. 20.—Winnie Melville, light opera singer, and at one time the wife of Derek Oldham, tenor of the D'Oyly Carte Opera Company, died here yesterday at the age of forty-two. She and her husband were separated in 1932.

Charles Biederman

NEWARK, N. J., Sept. 11.—Charles Biederman, band leader, and for many years instructor of the Newark Police Band, died in hospital yesterday after a short illness. He was born in Germany, sixty years ago.

Redferne Hollinshead

YONKERS, N. Y., Oct. 7.—Redferne Hollinshead, for fifteen years tenor soloist in the choir of Grace Church, New York, and a pioneer radio singer, died in hospital here yesterday.

Born in Surrey, England, in 1885, he went to Canada with his parents in 1892. When his voice developed, he sang in churches in Manitoba and Winnipeg and came to New York in 1917, where he was soloist at Plymouth Church in Brooklyn. He was an early broadcaster over both the Columbia and NBC systems. His last appearance was at Grace Church in June. He is survived by his wife, Florence Martin Hollinshead, whom he married in 1919.

Edwin S. Isham

BRIELLE, N. J., Oct. 7.—Edwin S. Isham, light opera tenor, who had sung with the Bostonians and created a major role in a Savoy Opera production in London, died here yesterday of a cerebral hemorrhage. He was born in Dunkirk, N. Y., in 1867, and in the early 'Nineties, went to London, where he sang in 'The Beauty Stone' by Sir A. W. Pinero and Sir Arthur Sullivan at the Savoy Theatre. He was later heard in this country as Little John in an early production of 'Robin Hood'.

New Singers for the Chicago Opera

(Continued from page 3)

appearance on any stage as Gilda in 'Rigoletto' with Lawrence Tibbett singing the title-role. Miss Lane, who is eighteen years old, was heard some time ago by Paul Longone, who immediately prescribed an intensive course of study and practice with the promise of another audition on his return from Europe. When Mr. Longone heard her again, a contract was forthcoming.

Charles Hackett will return for the first time in four seasons. Freda Draper, a Kansas City contralto, has been added to the singing personnel.

Other new members of the soprano section include Gina Cigna, Elen Dosia, of the Paris Opéra-Comique, who will make her American debut, Kirsten Flagstad who will sing here in opera for the first time; Erna Sack, coloratura soprano of the Dresden opera, also a debutante, and Helen Traubel, who sang in the Metropolitan's spring season.

Tenors new to Chicago are Jussi Björling of the Stockholm opera, André Burdino of the Paris Opéra, and Eyvind Laholm, a native American. Messrs. Björling and Burdino will make their American debuts here. Feodor Chaliapin, the eminent Russian bass, will return to America to be heard here in his most famous role, Boris Godunoff.

Although Leo Blech, who was announced as one of the conductors, has been compelled by ill-health to cancel his engagement, there will be seven conductors on the roster. Andre Kostelanetz will make guest appearances.

The Roster of Singers

The singing personnel besides those already named includes:

Kaskas Sings Patriotic Exercises

HARTFORD, CONN., Oct. 1.—Anna Kaskas, contralto of the Metropolitan Opera, was soloist at exercises here in observation of the 150th anniversary of the signing of the United States Constitution, on September 17. She sang several patriotic songs, including the 'Star-Spangled Banner', before a distinguished audience gathered in the Supreme Court room of the State Library.

Cornelius Van Rees Returns from France

Cornelius Van Rees, organist and director of the Baptist Temple, Brooklyn, recently returned on the Paris from France where he spent the summer studying organ at Fontainebleau with Marcel Dupré, and vocal coaching with Camille Decrens. He received honorable mention and a diploma for excellent execution.

Golden Hill Chorus to Resume Rehearsals

The Golden Hill Chorus, made up principally of women employed in business in lower Manhattan, but not limited to such, will resume rehearsals on Oct. 11. Dr. Channing Lefebvre is the conductor.

Stephens Added to Faculty at L. S. U.

UNIVERSITY, La., Oct. 5.—A. J. Stephens has been appointed head of the department of reeds in the Louisiana State University, according to announcement by Dr. James Monroe Smith, president of the University. He will succeed Lloyd Vance Funchess, who recently was named assistant supervisor of music for the state of Louisiana.

Sopranos: Josephine Antoine, Hilda Burke, Vivian Della Chiesa, Linda Grob, Betty Jaynes, Helen Jepson, Beverly Kirk, Marjorie Lawrence, Lotte Lehmann, Anna Leskaya, Edith Mason, Jarna Paull, Lily Pons, Rosa Raisa, Elisabeth Rethberg, Eunice Steen, Josephine Swinney, Charlotte Symons, Helen Terry, Florence Thomas, Virginia Wallace and Esther Wilber.

Mezzo-sopranos and Contraltos: Mary Barron, Elisabeth Brown, Olga Dane, Ruth Ford, Coe Glade, Harriet Horton, Eleanor LaMance, Maria Matyas, Ada Paggi, Janice Porter, Jane Ross, Sonia Sharnova and Gertrud Wettergren.

Tenors: Joseph Bentonelli, Giuseppe Cavadore, Charles Kullman, Clement Laskowski, José Luccioni, Giovanni Martinelli, Lauritz Melchior, Ludovico Oliviero, John Pane-Gasser, William Ross, Kenneth Sakos, Tito Schipa and Roy Zobel.

Baritones and basses: Chase Baromeo, Will Blalock, David Blair, Wilfred Engelman, Jean Fardulli, Sandro Giglio, Virgilio Lazzari, Emanuel List, Mark Love, Carlo Morelli, John Patrick, Ezio Pinza, Nino Ruisi, Reinhold Schmidt, Friedrich Schorr, John Charles Thomas, Lawrence Tibbett, Vittorio Trevisan and John Weston.

Conductors: Louis Hasselmanns, Roberto Moranzoni, Jacques Samoussoud, Henry Weber, Leo Kopp, Angelo Canarutto and Dino Bigalli.

Stage Manager, Désiré Defrère; Chorus Master, Mr. Bigalli; Orchestral Manager, Joseph Rafaeili; Assistant Stage Director, Charles Drumheller; Assistant Conductor, Alexander Aster; Prompter, Silvio Insana; Chorus Master of the Extra Chorus, Maye Valentine; Stage Band Director, Tarquino Mazzari; Ballet Director and Premiere Danseuse, Ruth Page.

Mme. Flagstad is promised in the leading soprano roles in the four Wagner works named. Mme. Cigna will sing the title-roles in 'Norma', 'Aida', 'Turandot', and 'La Gioconda'. Mr. Burdino will be heard in the leading roles of French works, and Mme. Dosia, who in private life is Mme. Burdino and a native of Greece, will sing Manon, Tosca, Marguerite in 'Faust' and roles in 'Tales of Hoffman'. Mme. Wettergren will be heard as Dalila, Amneris, Carmen and Brangäne. Mme. Jepson, besides other roles, will sing Violetta for the first time in her career.

To Give New Erskine-Rubinstein Opera

A new opera, 'The Sleeping Beauty', with music by Beryl Rubinstein and libretto by John Erskine, will have its world premiere at the Juilliard School of Music on Jan. 19, according to an announcement by Ernest Hutchinson, president of the school. The opera will be repeated at the school on the three following evenings and will have two performances, a week later, in Cleveland with the Cleveland Symphony. Albert Stoessel will conduct the opera in both New York and Cleveland. The cast, which will also appear in both cities, will be composed of students and graduates of the Juilliard Opera School.

Orrea Pernel to Tour in America

Orrea Pernel, English violinist, will make her first tour of America in October. Among her engagements will be appearances with the Boston, New Haven and Denver Symphonies. Her first New York appearance will be at Town Hall on Nov. 13. Miss Pernel is now in Finland, working with Sibelius whose Concerto she will play with the Boston Symphony. She also will appear with the B.B.C. Orchestra in London next month as well as in an appearance on the Promenade Concerts.

Haubiel Gives Recital in Haines Falls

HAINES FALLS, N. Y. Oct. 5.—Charles Haubiel, pianist, gave a concert on Aug. 28 at Squirrel Inn, with Frederick Handte, violinist. They played Mr. Haubiel's newly written 'Ballade', Beethoven's Fifth Sonata and a group of violin favorites. Mr. Haubiel will return on Sept. 20 for his classes at New York University.

Studios

NEIGHBORHOOD SCHOOL BEGINS ACTIVITIES

Noted Artists on Faculty—Manhattan String Quartet Will Conduct Classes in Ensemble

The Neighborhood Music School, opened its season on Oct. 5. Courses are offered in all branches of music, under Janet D. Schenck, director and head of piano department; Hugo Kortschak, head of string department and conductor of the senior orchestra; Hugh Ross, head of vocal department and director of chorus, and George Wedge in charge of the theory department. The wood-wind department is under the first-desk men of the Philharmonic-Symphony.

The school announces that the Manhattan String Quartet, recently returned from its second European tour, will conduct classes in ensemble, either for students of the school, or for professional and amateur ensemble groups who desire coaching.

HENRY STREET SCHOOL INCREASES ITS STAFF

Louis Persinger to Conduct Senior Orchestra—Other Faculty Additions Listed

The appointment of Louis Persinger as conductor of the senior orchestra in the Music School of the Henry Street Settlement has been announced by Grace Spofford, director. Mr. Persinger will also head the violin department in an advisory capacity. The instructors will be Dorothy Minty and Joseph Knitzer, both of whom have been associated with Mr. Persinger in his teaching.

The piano department will be enlarged this Fall, with the addition to the faculty of Isabella Vengerova, artist-teacher, and Florence Frantz as assistant. In addition, the faculty will include Aaron Copland, composition; Lehman Engel, adult choruses; Lucile Lawrence, harp; Clara Rockmore, the-rem-in; Fraser Gange, Boris Saslawsky, Florence Turitz, and Emma Zador, voice; James Collis, woodwind; Lydia Hoffmann-Behrendt, Aurelio Giorni, Grace Castagnetta, Katharine Gorin, Beatrice Haines-Schneider, and Phyllis Kraeuter.

Bernard Sinsheimer, violinist and teacher, of the faculty of the Ecole Normale in Paris, has returned to New York for the winter and will occupy studios in the Hotel Broadmoor.

Harriet Foster, teacher of singing, has returned to New York after a summer spent in the White Mountains and the Adirondacks. She has already resumed her classes for the coming season.

Helen Chase, after a summer of teaching, has closed her studio for a short time and gone to the West Indies for a rest. Pupils of Miss Chase who have made recent radio appearances include Margaret Speaks, Katherine Tenney, and Frances Newsom, sopranos. James Landi, tenor; Nell Kinard, dramatic soprano, and William Turner, baritone, have been heard in opera. Walter Bartholomew, tenor, has been appearing in "The Midshipmen".

Max Rosen has been appointed head of the violin department of the Academy of Allied Arts, where he will hold three major master classes in the coming season. Other new appointments to the faculty include:



STUDIOS BECKON AT VACATION'S END

From the Left, John Doane, Organist and Voice Teacher of New York, Views the Scenery from Chamcook Mountain, N. B., with his Artist-pupil, Charlotte Hudson, and a Friend. In the Second Photograph, Harriet Foster, Singing Teacher, Stands on the Yacht Club Pier on Lake Champlain at Westport, N. Y.; in the Third, Arthur Warwick, Pianist and Teacher, at New Milford, Conn., Where He Spent the Summer, and at the Right, Leon Carson, Tenor and Voice Teacher of New York, Enjoys His Mountainside Property at Manchester, Vt., Where He Plans to Build a Summer Studio

Voice: Prince Alexis Obolensky, Charlotte Lund, Colin O'Moore, Nanette Guilford and William Edward Johnson. Piano: Cosby Dansby Morris, Harrison Wall Johnson, Margaret Elhart, Prince Iraqli Orbeliani and Robert Turner. Violin: Frank Kneisel, Vladimir Graffman and Alma Witek.

Gustave L. Becker, teacher of piano and composition, has re-opened his studio in Steinway Hall for the season. This is Mr. Becker's sixtieth year of teaching.

The season's first recital by Kemp Stillings's violin master class was given in Steinway Hall on the afternoon of Oct. 1. Those taking part included Aloysius Tlusch with James Caskey at the piano; Louise Foot, Walter Eisenberg, Mr. Paget in piano solos, Michael Franz and George Morgulis.

Bogumil Sykora, cellist, after an extended absence from the United States passed in South America and Europe, has returned to New York where he has opened a studio.

Adelaide Gescheidt returned early last month from a three-month's trip to Europe, and has opened her new studios in Harperly Hall. During her stay in Europe Miss Gescheidt visited France, England and Switzerland.

Caroline Mihr-Hardy, after a vacation of several months, has returned to New York and re-opened her studios in the Hotel Ansonia. Mme. Mihr-Hardy will give her customary series of studio recitals during the winter.

Dorothy Lawton Begins Course in Music Librarianship

Dorothy Lawton, head of the music branch of the New York Public Library in East Fifty-eighth Street, began last week a course of instruction in music librarianship at the New York College of Music. The course, which is divided into two sections, meets Monday mornings and Tuesday evenings and will run for fifteen weeks.

Columbia School of Music Merges with Chicago Conservatory

CHICAGO, Oct. 5.—The old Columbia School of Music, founded in 1900 by Clare Osborn Reed, closed its doors last month and has been incorporated with the Chicago Conservatory. Robert MacDonald, pianist, who was president of the school, has been made vice-president of the Chicago Conservatory. M. M.

CHICAGO, Oct. 5.—The fifty-second fall session of the American Conservatory be-

gan on Sept. 16. The children's classes, under the direction of Louise Robyn, started on Oct. 9. Fritz Siegal, concert master of the Illinois Symphony and a pupil of Scott Willits, was soloist with the orchestra at the University of Chicago, in August. Beatrice Banfil, soprano, has been appointed head of the voice department of Emporia College, Emporia, Kan., and Herman Larson, tenor, assistant professor of voice at State Teachers College, Norman, Okla.

CHICAGO, Oct. 5.—The Oliver Ditson Scholarship at the Chicago College of Music has been awarded to Louisa Hoe, who was winner of the first place in the woman's contest of the eighth Chicago-land Music Festival.

Peabody Conservatory Names Scholarship Winners

BALTIMORE, Oct. 5.—Winners of scholarships at the Peabody Conservatory of Music are: Robert McDorman, Baltimore, Peabody organ scholarship, No. 1; Shura Dvorine, Baltimore, Colston piano scholarship; Conrad Gebelin, Baltimore, Tiffany piano scholarship, No. 1; George Akers, Baltimore, Snellenburg voice scholarship; Sylvia Angel, Baltimore, Peabody violin scholarship No. 1; Josephine Schweitzer, Baltimore, Peabody violin scholarship No. 2; Keith Collins, Negaunee, Mich., Peabody viola scholarship No. 1.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

Of MUSICAL AMERICA, published semi-monthly at New York, N. Y., for October, 1937.

STATE OF NEW YORK } ss.:
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Publisher of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John F. Majeski, 113 West 57th Street, New York.

Editor, Oscar Thompson, 113 West 57th Street.

Managing Editor, None.

Business Manager, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member must be given.)

CONSERVATORY OPENS

New England Musical School Begins Its Seventy-first Season

BOSTON, Oct. 5.—The New England Conservatory of Music, George A. Gibson, acting dean, began its seventy-first year on Sept. 16 with an increased enrollment.

New faculty members include Lawrence White, percussion; Georges Mager, trumpet; Willem Valkenier, horn; all these members of the Boston Symphony. Stanley Hassell, conductor of the Conservatory Band, has been appointed instructor of trombone and Theodore Rousseau heads the Fine Arts department.

The Conservatory resumed its weekly radio broadcasts on Sept. 14, when Esther Asher, pianist, was the first soloist. On Sept. 21 the artists were Louise Came, harpist, a member of the Junior faculty of the Conservatory and recently appointed second harpist of the Boston Symphony, and Albert Hardy, baritone.

Musical Culture School Begins Season

The National School for Musical Culture, Hans Barth, director, opened its fifth Fall season of classes on Oct. 4 at the Barbizon Plaza.

The Musical America Corp., 113 West 57th Street, New York.

John F. Majeski, 113 West 57th Street.

Walter Isaacs, 113 West 57th Street.

Kenneth E. Cooley, 113 West 57th Street.

Maurice B. Swaab, 113 West 57th Street.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

JOHN F. MAJESKI.

Sworn to and subscribed before me this 5th day of October, 1937.

L. M. CAGNEY.

Notary Public.

[SEAL]

(My commission expires March 30, 1938)

To the Ladies!



Dusolina Giannini, Soprano, Lends a Haying-Hand in the Austrian Tyrol



Mrs. H. H. A. Beach, Composer, at Her Summer Home in Centerville, N. Y.



Poldi Mildner, Pianist, with Her Teacher, Djane Lavoie Herz, in Gstaad, Switzerland



Yella Pessl, Harpsichordist, Pauses a Moment During a Drive to Salzburg from the Neighboring Mountains



Dorothy Orton, Contralto, Marks Only the Sunny Hours at Jasper Lodge, Jasper Park, Canada



Bruna Castagna Views the Scenery on Her Drive to the West Coast Where She Will Sing in the San Francisco Opera



Georgia Graves, Contralto, in Yellowstone Park. The Backdrop Consists of Yellowstone Falls and the Canyon

N.F.M.C. GROUP LAYS PLANS IN BALTIMORE

Federation Members Discuss Preliminary Arrangements for Biennial Session

BALTIMORE, Oct. 5.—As the next biennial session of the National Federation of Music Clubs will be held in May 1939, in Baltimore, preliminary plans for this meeting were made on Sept. 16 at the Chesapeake Club. The Lord Baltimore Hotel has been chosen for the principal meeting place during the session which will open on May 16 and continue for a week. The federation is composed of 4,000 groups with a membership of 400,000. More than 5,000 men, women and children are expected for the meeting.

Mrs. Martin Garrett, past president of the Baltimore Music Club and a member of the national committee, is chairman for the local arrangements. Mrs. C. Albert Kuper, past president of the Baltimore Music Club, and Mrs. G. Franklin Onion, president of the Baltimore Music Club, will assist in forming the local arrangements of the meeting.

Mrs. Ober Makes Address

Mrs. Vincent Hilles Ober, of Norfolk, national president of the federation, addressed the group and outlined the general plans for the meeting. Leading artists will appear on the various programs with symphonic and choral events as features. There will be college and university groups to give emphasis to the student activity between the age of eighteen and twenty-five. A junior day will be devoted to activity of children to eighteen years, when a large children's orchestra and chorus will display the musical attention of the coming generation. A religious program under Dr. H. Augustine Smith, of Boston University, as chairman of

sacred music and religious education, is planned.

Among those who attended the preliminary meeting at the Chesapeake Club were: Ruth Ferry, of New Haven, Conn., national program chairman; Mrs. Paul Weaver, of Ithaca, N. Y., business manager; Mrs. W. P. Enders, of Basin, Wyo.; Mrs. Eva Whitford Lowe, president District of Columbia Federation of Music Clubs; Mrs. Frank S. Rowe, of Cumberland, president of the Maryland Federation of Music Clubs, and Mrs. Joseph C. Byron, of Hagerstown, corresponding secretary.

FRANZ C. BORNSCHEIN

San Antonio Hears 'Rose of Algeria'

SAN ANTONIO, Oct. 5.—A large audience heard Victor Herbert's 'Rose of Algeria' on Aug. 31, at the Sunken Garden Theatre. This was the second offering in the season's series given by the Civic Opera Company. The performance was led by David Griffin. Stage direction was by Harry and Florence Griffith, dance ensemble under Mimi and Pomme. Billie Barrett and Walter Kerr, of Austin, displayed excellent talent. Others of the cast were Ella Joraschky Apelt, Monette Shaw, Albert LaCoste, Paul Racusin. Edward Moran, Dan Manuppelli, Harry Robins were successful in the comedy roles.

G. M. T.

Missouri University Plans Concert Series

COLUMBIA, Mo., Oct. 5.—The thirteenth season of University Concerts to be given under the auspices of the University of Missouri includes the following six events: on Nov. 2, the Don Cosacks, on Dec. 3, Jascha Heifetz, on Feb. 21, the St. Louis Symphony, on March 14, Rudolph Ganz, on March 30, John Charles Thomas, and on May 4, Elisabeth Rethberg and Ezio Pinza, in a joint recital.

The municipality of Charlottenburg-Berlin has opened a large library of popular music.

CHATTANOOGA PLAYS HOST TO FEDERATION

N. F. M. C. Members Meet on Lookout Mountain at Conclave of Board and Council

CHATTANOOGA, Oct. 5.—Members of the National Federation of Music Clubs from forty-one states were present at the annual meeting of the board of directors of the federation and the council of state and district presidents, held atop picturesque Lookout Mountain on Sept. 8-11.

The board of directors approved the suggestion made by Dr. Augustine Smith, professor of fine arts and religion at Boston University and newly appointed chairman of the department of music in religious education of the federation, to the effect that the department be renamed the department of church music. The matter was referred to the revision committee headed by Mrs. Guy P. Gannett of Portland, Maine, for incorporation in the revised by-laws. Meanwhile Dr. Smith outlined a vigorous program for the present department. This included a nationwide effort to encourage the organization of additional choirs under both volunteer and professional leadership in churches. A survey to determine what is being accomplished in church music and also as to the folk songs available for church use was advocated. Dr. Smith urged interchange of choirs between churches and the promotion of interdenominational unity through church music.

School Music Report

Peculiar interest attached to the report of the department of music in religious education because this represents a complete reorganization of this particular project, and to the report of John E. Howard of Grand Forks, N. D., who heads the newly created student division. If Mr. Howard's plans reach fruition, practically all glee clubs and college and university bands, orchestras and choruses will be affiliated with the

federation before the two years have passed. He is also advocating community surveys to discover and weld into choral and orchestral organizations musicians who have been active in secondary school musical life but have not gone on to college.

Etelka Evans of Cincinnati, national junior counselor, will carry on along much the same lines as her predecessor, Mrs. Vincent Hilles Ober of Norfolk, Virginia, now president of the federation. Her recommendation that a national junior chorus be presented at the biennial convention in Baltimore was enthusiastically approved by the directors. The meeting marked the first occasion on which Mrs. Ober, the new president, has presided, except for the brief post-convention board meeting in Indianapolis last spring.

Eugenia Buxton, pianist from Memphis, began her Fall recital activities when she played a program before the board members of the federation. She performed 'Valse' by Antonio Lora, an American composer living in New York, and works by Bach, Chopin, Scarlatti, Debussy, and others.

A concert was also given by the Cadek Choral Society, J. Oscar Miller, conductor, and Isadore Kaset, violinist, and Margaret Robertson, soprano, winners in the district as well as state contests, were heard in recitals.

Federation Day Program Announced

The New York Federation of Music Clubs will hold its Federation Day program on Oct. 29, at the Great Northern Hotel. In the morning a forum, under Charles Haubiel, will present as speakers Mrs. Edward MacDowell, Roy Harris, Charles Wakefield Cadman, and Kate S. Chittenden. In the afternoon a musical program will be given by the Bel Canto Choral under Gena Branscombe; the New York University Orchestra under John Warren Erb; Virginia Baum, soprano; and Modena Scoville, pianist.